

THE ATHENÆUM

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SATURDAY, MARCH 26, 1881.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

The Tenth Ordinary Meeting of the Session will be held on MONDAY EVENING, 28th instant, at 8 p.m., when, after the Names of candidates recommended for Admission have been announced, a Paper entitled 'HISTORICAL DOCUMENTS' will be read by J. J. STEVENSON, Fellow. The Paper treats principally of the Modern Practice of Restoration. J. MACVIGAR ANDERSON, Honorary Secretary. WILLIAM H. WHITE, Secretary. 9, Conduit-street, Hanover-square, London, W.

INSTITUTION OF NAVAL ARCHITECTS.—

Session 1881.—The Meetings will be held on APRIL 20th, 27th, and 28th, at the Hall of the Society of Arts, John Street, Adelphi (by permission of the Council). The Right Hon. the Earl of Ravensworth, President, will occupy the Chair. For Cards of Admission apply to the Secretary, 5, Adelphi-terrace, Strand, W.C.

INSTITUTE OF ACTUARIES.—NOTICE IS

HEREBY GIVEN, that the Preliminary, Intermediate, and Final Examinations of the Associates of the Institute will be held on FRIDAY and SATURDAY, the 22nd and 23rd days of April, at the Rooms of the Institute, the Quadrangle, King's College. Students who enter the Preliminary Examination will be required to attend from 10 to 1 on Friday, the 22nd of April, and from 2 to 5 on Saturday, the 23rd of April.

Students who enter for the Intermediate or Final Examinations will be required to attend from 2 to 5 on Friday, the 22nd of April, and from 10 to 1 on Saturday, the 23rd of April. Candidates must give fourteen days' notice of their intention to present themselves for Examination, and must pay a Fee of One Guinea. Candidates must have paid their subscriptions to the Institute prior to the 31st of March.

A Syllabus of the Examination may be obtained at the Rooms of the Institute. By order of the Council. G. W. BEKIRIDGE, G. HUMPHREYS, M.A., Hon. Secs. The Quadrangle, King's College, March 21, 1881.

VICTORIA INSTITUTE.—Professor BALFOUR

STEWART, F.R.S. will read a Paper 'On the Visible Universe,' on MONDAY, April 4th, at 8 o'clock.

RAINFALL IN ENGLAND AND INDIA.—THE SPEECHES of Sir J. FAYRER, K.C.S.I. F.R.S., Mr. J. F. BATEMAN, F.R.S., Mr. William Patrick Andrew, Mr. Baldwin Latham, C.E., M. J. T. HARRISON, C.E., Dr. Longmont, &c., at the Meeting of the 21st, WILL ONLY APPEAR in the SOCIETY'S JOURNAL. F. PETRIE, Hon. Sec. House of the Institute, 7, Adelphi-terrace, Charing Cross.

THE ENDOWMENT OF RESEARCH.—The

ASTRONOMER-ROYAL, in a Letter of much import addressed by him to Captain W. NOBLE on the 10th inst., wrote as follows:—"The very utmost, in my opinion, to which the State should be expected to contribute is exhibited in the large Grants entrusted to the Royal Society. The world, I think, is not unanimous in believing that they have been useful."

The Proceedings and the Philosophical Transactions of the Royal Society contain many elaborate Papers with details of painful Experiments upon Animals for Scientific Purposes. These practices extend over a long series of years down to the present generation. They are as much wanting in real Humanity and true Wisdom as, perhaps, they ever were. It is deserving much, for two great sources of distinguished ability and learning have said of the Royal Society:—"Their old and favourite experiment, so often repeated by Hooke, Croone, and others, before our Royal Society, viz., of blowing up the lungs of a dog, and then compressing them, is good for nothing."

To such practices, the language of the "Great Lord Chancellor of Learning as well as of Law" is most appropriate:—"Hujusmodi doctrinae bene adumbravit fabula de Ixione; qui cum Junonia, Centauride, concubitus animo alit delectaret, cum evanida nube rem habuit; ex qua Centaurus et Chimæra progeniit."

FRANCIS BARONIS DE VERULAMIO.

SOCIETY FOR THE TOTAL ABOLITION AND UTTER

SUPPRESSION OF VIOLENCE.

Honorary Secretary and Treasurer, GEORGE R. JESSE, Esq., Henbury, near Macclesfield, Cheshire.

February, 1881.

SPECIAL NOTICE.—CITY OF LONDON SOCIETY

OF ARTISTS.—PICTURES SECOND EXHIBITION RECEIVED April 11th and 12th; SCULPTURE, April 14th, from Ten to Four, at the Skinner's Hall, Dowgate-hill, E.C.

E. W. PARKES, Hon. Sec., 11, Queen Victoria-street.

ALEXANDRA PALACE PICTURE GALLERIES.

—Artists and Owners of Pictures desiring to EXHIBIT WORKS OF ART for SALE in these Galleries should apply for particulars to JAMES & BARNES, Lessees. The Galleries will be CLOSED for re-arrangement from APRIL 25th to the 30th.—Every Picture labelled with price and particulars.—No Catalogue.

ALEXANDRA PALACE.—PRIZE MEDALS FOR

PICTURES.—The Lessees offer Two Gold Medals, Eight Silver Medals, and Six Bronze Medals for the Best OIL PAINTINGS in the COLLECTION of the FORTHCOMING SEASON, without regard to School, Style, or Subject. The Judges will be men of eminence in Art. Competitive Works received on or before May 7. The Galleries Closed for Re-arrangement May 9 to 13.—For particulars apply to JAMES & BARNES, Lessees. Note.—Pictures now at the Palace can be removed before the new Exhibition opens by giving early notice.

LAST WEEK.—MR. WHISTLER'S VENICE

PASTELS.—A series of 50 Pastel Drawings, by Mr. Whistler, are now ON VIEW at the FINE-ART SOCIETY'S, 148, New Bond-street.

MR. ROBERT DUNTHORNE has the honour to

announce the publication of a SET of SIX ETCHINGS, being reproductions of 'THE ADDICTION,' a Play, in Three Acts, by W. D. SOUTT MONCHEIFF. Designed and Etched by JOHN PETTIE, R.A. TOM GRAHAM, J. M. WHITKIE, R.A. R. W. MACBETH, COLIN HUNTER, and a Design by W. Q. ORCHARDSON, R.A., Etched by R. W. MACBETH.

The issue will consist of Fifty Sets, printed on Japanese paper, each reproduction signed by the Artist, price 10s. 10d. Published by ROBERT DUNTHORNE, the Cabinet of Fine Arts, Vigo-street, London, W.

SHEPHERD BROTHERS are exhibiting choice

WORKS by Vicat Cole, R.A., M. Stone, A.R.A., Laessle J. Pott, T. S. Cox, RICHARD W. Sheraton, Esq., Henry Dawson, R. J. Niemann, Ernest Parton, David Bates, at their GALLERY, 27, King-street, St. James's, London.

WILLIAM BLAKE'S ETCHING, 'THE CAN-

TERHURRY PILGRIMS.'—Messa. P. & D. COLNAGHI & Co., having purchased this Etch, which is in fine condition, purpose printing a limited number of impressions on Japan paper.—15 and 14, Pall Mall East.

PAST MOTHER'S GRAVE, from the celebrated

Picture by JOSEF ISRAELS. Etched by J. LOWENSTAM, Artist. Proofs of this fine Etching, signed by both artists, are now ready, price 2s. 6d. To be had of the publisher, L. K. LARSEN, 14, King-street, St. James's, S.W.; and of all Printers.

FAC-SIMILES IN COLOUR, produced by the

ARUNDEL SOCIETY from the OLD MASTERS, are sold to the Public as well as to Members, at prices varying from 10s. to 40s., and include the Works of Giotto, Fra Angelico, Perugino, Andrea del Sarto, Michael Angelo, Raphael, Holbein, Albert Dürer, &c.—Priced Lists, with particulars of membership, will be sent, post free, on application at 24, Old Bond-street, London, W.

THE HIBBERT LECTURE, 1881.—A COURSE

OF SIX LECTURES ON THE ORIGIN AND GROWTH OF RELIGION as illustrated by BUDDHISM will be delivered by Mr. RHYS DAVIDS, at St. George's Hall, Langham-place, at Five o'clock in the Afternoon, on the following days, viz., TUESDAY, 28th of April, and Five following TUESDAYS, viz., 3rd, 10th, 17th, 24th, and 31st of May.—Admission to the Course of Lectures will be by Ticket without payment. Persons desirous of attending the Lectures are requested to send their Names and Addresses to Messrs. WILLIAMS & NORWAT, 14, Henrietta-street, Covent-garden, W.C., not later than the 10th of APRIL, and as soon as possible after that date. Tickets will be issued to as many persons as the Hall will accommodate.

ASCHAM SOCIETY.—Miss GERTRUDE KELLOGG

will give DRAMATIC and HUMOROUS RECITATIONS, at St. Martin's Hall, Lower Seymour-street, on Wednesday, March 30, at 8.30. DR. RICHARDSON, F.R.S., will provide Tickets to the public, 5s.—May be had at 15, Baker-street, and at the Hall.

WANTED, SITUATION as LIBRARIAN or

SECRETARY, by the Author of 'Haworth, Past and Present,' &c. Yorkshire or Lancashire preferred.—Address College House, Idm, Leeds.

LIBRARIAN.—WANTED, a SECOND

ASSISTANT for the Newcastle-upon-Tyne Public Librarian. Salary, 80s. per annum. Previous experience indispensable.—Application, with recent Testimonials, to be addressed "CHAIRMAN, PUBLIC LIBRARIES COMMITTEE, NEWCASTLE," not later than THURSDAY NEXT, the 31st inst.

AMANUENSIS or COMPANION.—A Lady of

practical ability, active, cheerful, intellectual, and a good correspondent, wishes to find a RE-ENGAGEMENT as above, she having for some years acted in a similar capacity to a Gentleman, now deceased. Full references given and requested.—Address A. C., 44, Highbury-park, N.

SHORTHAND.—Experienced Editorial and Gene-

ral AMANUENSIS (Lady) is DISENGAGED. Legible, non-dominant Longhand, good knowledge of German, French, Sermons, Meetings, &c., reported. Terms moderate.—N. O. V., May's, 150, Piccadilly, W.

A CLERGYMAN and his WIFE, of Literary

attainments and good family, suddenly reduced by misfortune to actual destitution, are seeking for any mode of earning for themselves a livelihood. He is sixty-five years of age, and would be fit for some such post as Librarian, but does not feel equal to resuming clerical work. She is sixty years of age, and is willing to become Superintendant or Matron of an Institution, or even a Lady Housekeeper. Either might well undertake the tuition of small children at their homes.—References may be made to Lord NORFOLK, 35, Eaton-place.

EDITOR.—An approved and highly successful

Editor, Leader-Writer, and Summariser, of Scotch and English experience, wants TRANSMISSION to LONDON or one of the Home Counties. Presently editing (and managing) a Provincial Daily of repute. Credentials of the highest class.—Address H. S., at 6, Grace's-road, Camberwell, S.E.

SUB-EDITORSHIP on a London Daily, Morning

or Evening, or in London Office of a Provincial Daily, by one who has had charge of a Special Wire for the last Two Years. Disengaged Second Week in April. Highest references as to ability and character.—Address B. D., care of Mr. T. Colman, 161, Strand.

THE Advertiser (as a Practical Printer and successful

Canvasser), having the entire Management of the Advertisements of a Class Monthly, published on the 15th, wishes for ANOTHER, published on or about the 1st of each Month.—T. BAKER, 31, Shakespeare-road, Hornsey Hill, N.W.

THE PRESS.—RE-ENGAGEMENT WANTED

Immediately as REPORTER, or Reporter and Sub-Editor. Ten years' experience, five on Provincial Daily. Highest references.—Address C. KENT, Broad Anglian Daily Times, Ipswich.

PRESS.—WANTED, for a First-class London

Liberal Daily Newspaper, a PRACTICAL JOURNALIST, to take charge, subject to Editorial supervision, of the Foreign Intelligence. He must be a rapid, correct, and fluent Writer, well versed in Foreign and Colonial Politics, and a proficient in the French and German Languages. The duties of the situation will require undivided attention.—Applications, with testimonials as to efficiency and high character, to be addressed to D. C., 80, Fleet-street, E.C.

REPORTER desires immediate ENGAGEMENT.

Full Note, Sub-Editor, and careful Condenser. Good Descriptive and Local Note-Canvasser. Could improve neglected property.—B. B. Prince's-street, Southend, Essex.

NEWSPAPERS and PERIODICALS PRINTED

by FAST (ROTARY) MACHINERY.—MANAGERS, Fleet Printing Works, 14, Whitefriars-street, E.C.

ETON COLLEGE.—The Description of the

Library belonging to Eton College will be continued in NOTES AND QUERIES for SATURDAY, April 2. Sent post free on receipt of 4d. in stamps. Published by JOHN FRANCIS, 20, Wellington-street, Strand, London, W.C.

JOHN PLUMMER, formerly of Kettering, and

afterwards of Victoria Park and Canonbury, London, will always be glad to HEAR from OLD FRIENDS.—Address Uralia House, Pyrmont Bridge-road, Sydney, New South Wales, Australia.

BRITISH MUSEUM and all PUBLIC

LIBRARIES.—Reference made. Copies extracted and carefully revised. Translations in all Languages.—Address Mr. Mason, 35, Museum-street, London, W.C.

PUBLISHER'S CANVASSEER WANTED, whose

time is not fully occupied.—Apply, stating present Engagements, to W. S. & Co., 12, Tavistock-street, Covent-garden.

TO PUBLISHERS.—An accurate Proof Reader,

holding responsible position, can RECEIVE PROOFS of BOOKS, &c., for READING at HOME. Terms moderate.—Address Messrs. Adams, 59, Fleet-street, London, E.C.

TO PUBLISHERS OF NEWSPAPERS and Others.

—THE CHAIRMAN and DIRECTORS of the DATE OFFER COMPANY, Limited, beg to announce that it is impossible to reply to the mass of APPLICATIONS for ADVERTISEMENTS received at the Company's Offices. Messrs. J. ROBERTSON & Co., 62, Moorgate-street, E.C. are the Advertising Agents of the Company, and all applications for Advertisements must be made to them.

MAGAZINE CONTRIBUTIONS WANTED for

QUARTERLY, also, Novels, &c. 4s. to 12s. will be given.—Address EDITOR, 376, Strand. No MSS. need be sent in first instance.

NEWSPAPER PLANT.—FOR SALE,

MACHINERY, TYPE, &c., lately used in producing an Evening Newspaper; almost New. Machine—Two-feed Double Royal Warfield—Inventories may be had, and Plant inspected, on application to Mr. HENRY CHAPMAN, Chartered Accountant, 70, King-street, South Shields, by whom offers will be received until the 4th of April, 1881.

C. MITCHELL & CO., Agents for the Sale and

Purchase of Newspaper Property, beg to announce that they have several Newspaper Properties for Disposal, both in London and the Provinces.

C. MITCHELL & CO., Agents for the Sale and

Purchase of Newspaper Properties, undertake Valuations for Probate or Purchase, Investigations, and Audit of Accounts, &c. 12 and 13, Red Lion-court, Fleet-street, E.C.

PRINTING.—JOHN BALE & SONS, Printers of

the Dental Review, the Englishman's Review, and other Periodicals, are prepared to undertake the PRINTING of Magazines, Pamphlets, Bookwork, Catalogues, &c., on the most reasonable terms. Estimates free.—Steam Printing Offices, 57-59, Great Titchfield-street, Oxford-street, London.

BRIGHTON COLLEGE.—THE NEXT TERM will

commence on TUESDAY, 3rd of May.

F. W. MADDEN, M.B.A.S., Secretary.

HYDE PARK COLLEGE FOR LADIES,

115, Gloucester-terrace, Hyde Park.

The EASTER JUNIOR TERM begins APRIL 1 and closes JULY 10.

The EASTER SENIOR TERM begins APRIL 29 and closes JULY 10.

Prospectuses, containing terms, Names of Professors, &c., may be had on application to the LADY RESIDENT.

STRATFORD-ON-AVON.—TRINITY COLLEGE

SCHOOL.—The Warden, RICHARD F. CURRY, M.A., is assisted by Seven Resident Graduate Masters. Special attention paid to Modern Languages, Classical and Modern History, Junior Department for young boys. Exhibitions to the Universities. Large Playing Fields, Gymnasium, Fives Courts, &c. Terms, Fifty and Sixty Guineas.—Apply to the WARDEN.

UNIVERSITY COLLEGE, NOTTINGHAM.

The TOWN COUNCIL of Nottingham have resolved to APPOINT

Four Professors, as follows:—

ONE PROFESSOR who shall undertake one or more of the following Subjects:—Classics, Literature, History, Political Philosophy, Moral Science; and

THREE PROFESSORS who shall each undertake one or more of the following Subjects:—Mathematics (including Theoretical and Applied Mechanics), Physics, Chemistry, Physiology, Biology, Geology.

The work of the College will be divided into FOUR DEPARTMENTS, whose arrangement will depend to some extent on the Subjects undertaken by the Professors elected; but it is intended that the Three Scientific Departments shall severally comprehend—

1. Mathematics and Mechanics,

2. Chemistry,

3. Natural Science,

and that the Subject of Physics shall be placed as a Subject of principal importance in one or other of these Departments.

Applicants are invited to specify the Subjects which they would be prepared to undertake.

Applications for the above Appointments to be addressed to the Town Clerk, Municipal Offices, Nottingham, endorsed "University College," on or before the Seventh Day of MAY NEXT. Particulars of salaries, duties, and conditions will be sent on application to the Town Clerk. Candidates are especially requested to abstain from canvassing.

SAM. GEO. JOHNSON, Town Clerk.

Municipal Offices, Nottingham, 22nd March, 1881.

MILL HILL SCHOOL.—THE SUMMER TERM

commences THURSDAY, the 28th April, 1881. The School-house is the Residence of the Head Master, Mr. WEYMOUTH, and the Boarding-house that of the Vice-Master, Mr. HALEY, F.R.S., of whom particulars as to Boarding-house Fees, &c., may be obtained.—Applications for the Prospects of the Governors and for the Admission of Boys to be addressed to the Head Master, Mr. F. WEAVER, Esq., D.Lit., Mill Hill School, Middlesex, N.W.

ELTON HOUSE, GLOUCESTER.

MESSRS. BRUTON, KNOWLES & CO. are instructed by J. LOVEGROVE, Esq., who is leaving, to SELL, by AUCTION, on THURSDAY, March 25, at 11.30 a.m., in the PARLOR of ELTON HOUSE, BILLYAT, Table by Burroughs & Watts—Collection of Oil Paintings and Water-Colour Drawings, amongst which may be mentioned fine Examples of E. J. Newman, J. Holland, S. P. Jackson, J. Webb, Byron Webb, &c.—Collection of choice Wines, including Port of 1855—small Miscellaneous Library, &c.

The Sale of the Paintings will commence at 2.30 p.m. Catalogues may be had of the Auctioneers, Gloucester.

An important Collection of High-class Modern Pictures, the authenticity of which is strictly guaranteed.

MESSRS. ROBINSON & FISHER are instructed to SELL, at their Rooms, 21, Old Bond-street, on THURSDAY, March 25, at 1 o'clock precisely, an important COLLECTION of MODERN PICTURES, obtained in most cases direct from the Artists and the Exhibitions, the Property of a well-known connoisseur; comprising ten beautiful Examples of G. Clayton Adams—six capital Works by Edwin Hughes—several exquisite specimens by H. C. Bryant—two charming Examples by Ernest Parton—a very important Work by Sir Edwin Landseer, R.A.—and others by

H. C. Butler R. J. Dickson R. Kemm J. Partridge
G. H. Barnard A. Elmore, R.A. Haynes King Sydney Percy
T. Brooks W. P. Frith, R.A. Seymour Lucas H. Schlesinger
W. Bromley W. Fyfe W. Macgath M. Stone, A.R.A.
F. Maddox Brown W. Fyfe W. Macgath M. Stone, A.R.A.
G. Cole W. Fyfe W. Macgath M. Stone, A.R.A.
J. J. Chalon, R.A. W. Hough A. Vickers A. Vickers
T. S. Cooper, R.A. W. Hough A. Vickers A. Vickers
H. H. Gait W. Fyfe W. Macgath M. Stone, A.R.A.
E. J. Dural A. Johnston A. Johnston A. Johnston, &c.

Also beautifully-executed Life-size Statuary by the eminent French Sculptor, Carrier Belleuse, a Statue entitled Music, by the same hand. May be viewed three days preceding, and Catalogues had at the Auctioneers' Office, 21, Old Bond-street, W.

The Cellar of Wines of the late Sir RICHARD C. MUSGRAVE, Bart., M.P.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, March 28, at 1 o'clock precisely (by order of the Executors), about 300 DOZENS of FINE OLD WINES of Sir RICHARD C. MUSGRAVE, Bart., M.P. deceased, and which are now lying in the Cellar at Elton House, near Penrith, comprising 100 Dozens of choice Chateau, including Chateau Latite of 1864 and 1870—Chateau Leoville-Barton of 1868 and 1874—Bellechere of 1868—Chateau Rausan of 1870 and 1874—Chateau Lacoste of 1874—40 dozens of fine old brown, Jansilla Sherries—50 dozens of fine Port of the vintages of 1847, 1854, and 1858—and some very old Madeira.

Samples may be had, on paying for the same, and Catalogues at Messrs. CHRISTIE, MANSON & WOODS' Office, King-street, St. James's-square, S.W.

The Library of the late S. BODDINGTON, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, March 29, and following day, at 1 o'clock precisely, the valuable LIBRARY formed by the late SAMUEL BODDINGTON, Esq.; comprising Books of Poetry, Galleries, &c.—including the most valuable Books in General Literature; including Spencer's Faerie Queene, 2 vols., second edition—Works of W. Blake, viz., Europe, America, Gates of Paradise, &c.—Songs of Innocence and Experience—Book of Job, Young's Night Thoughts, coloured, &c.—Bumby's Caricatures—Claude's Liber Veritatis, 3 vols.—H. R.'s Caricatures, 7 vols.—Cabinet of Crozat, 2 vols.—Turner's Life Studiolum—Kaphael, Legende Vaticane, 2 vols.—&c. Also a Section of Books from different private collections, including Dramatists of the Restoration, 14 vols., printed on vellum—Gould's splendid Works on Ornithology, viz., Birds of Australia, &c.—Asia, Birds of Great Britain, Birds of New Guinea, Humming Birds, &c.—Chippendale, and Ince and Mayhew's Designs for Furniture—Nicole's Essays, translated by John Locke, the original autograph manuscript—Collection of autograph Letters and Papers, relating to the American War, and Military Papers, &c., 1665-1769, &c.

May be viewed, and Catalogues had.

A Collection of Porcelain, Majolica, and other Objects of Art, the Property of a Gentleman.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, March 31, at 1 o'clock precisely, a small COLLECTION of OBJECTS of ART, the Property of a GENTLEMAN; including Venetian Glass, Oriental, Red, Chelsea, Worcester, Sevres, and other Porcelain, Majolica Dishes, and Venetian and other Enamelled Carvings, Ivory, old French Clocks, handsome Cabinets, and other Decorative Objects.

May be viewed two days preceding, and Catalogues had.

Water-Colour Drawings, the Property of a Gentleman.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, April 1, at 1 o'clock precisely, a small COLLECTION of WATER-COLOUR DRAWINGS, the Property of a GENTLEMAN, comprising examples of

W. Bennett R. Potter S. Prout
R. P. Bonington R. Herbert T. M. Richardson
J. Cullow W. Hunt G. F. Robson
T. Collier J. Israels F. Taylor
J. G. Thompson J. G. Thompson J. G. Thompson
P. De Wint K. Lundgren J. M. W. Turner, R.A.
E. Duncan D. H. McKean J. Varley
C. Fielding C. Palmer H. R. Willis.

And others from different private Collections. May be viewed two days preceding, and Catalogues had.

A Collection of Modern Pictures, the Property of a Gentleman in the North of England.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, April 2, at 1 o'clock precisely, a valuable COLLECTION of MODERN PICTURES, the Property of a GENTLEMAN in the North of England; including a Sunday Summer Evening in the Marshes, by P. H. Calderon, R.A.—On the Thames near Oxford, by H. W. B. Davis, R.A.—Collecting Cattle in the Highlands, by H. Garland—The Source of the River, by J. McWhirter, A.R.A.—The Queen of the Tournament, by P. H. Calderon, R.A.—King Charles I. leaving Westminster Hall, by Sir J. Gilbert, R.A.—Scotch Sheep, by R. Andell, R.A.—Highland Landscape, by Sir R. Landseer, R.A.; and Works of W. Fyfe, R.A., Miss Thompson, J. Tinsot, J. T. Linnell, A. Scheffer, and E. Frère; also Pictures and Drawings from other Collections, including Important Works of A. L. Elmore, R.A., D. Roberts, R.A.—The Legends of Venice, a series of Water-Colour Drawings by J. R. Herbert, &c.

May be viewed two days preceding, and Catalogues had.

MESSRS. CHRISTIE, MANSON & WOODS

respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, April 2, at 1 o'clock precisely, a valuable COLLECTION of MODERN PICTURES of H. R. WILLIS, Esq., who is removing from his residence, The Shrubbery, Weymouth, Kidminster; comprising The Scotch Shipyard, by J. Phillip, R.A.—Charles II. and Lady Russell, by J. McWhirter, A.R.A.—The Queen of the Tournament, by P. H. Calderon, R.A.—King Charles I. leaving Westminster Hall, by Sir J. Gilbert, R.A.—Scotch Sheep, by R. Andell, R.A.—Highland Landscape, by Sir R. Landseer, R.A.; and Works of W. Fyfe, R.A., Miss Thompson, J. Tinsot, J. T. Linnell, A. Scheffer, and E. Frère; also Pictures and Drawings from other Collections, including Important Works of A. L. Elmore, R.A., D. Roberts, R.A.—The Legends of Venice, a series of Water-Colour Drawings by J. R. Herbert, &c.

May be viewed two days preceding, and Catalogues had.

The Collection of the late HENRY S. BICKNELL, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, April 7, at 1 o'clock precisely, a choice and valuable COLLECTION of PICTURES, DRAWINGS, and SCULPTURE formed by that well-known Amateur, HENRY SANFORD BICKNELL, Esq., deceased, late of Cavendish House, Clapham Common, comprising nearly 50 Works, including an extraordinary number of fine Works of David Roberts, R.A., many of which have never been offered for sale—the celebrated Works of Turner, Palestrina, and Ivy Bridge—and Works of many of the best Painters in Oil and Water Colours of the English School—and several fine Modern French Pictures purchased direct from the Salon; also some fine Modern Italian Sculpture.

The Cellar of Wines of J. W. BEVINGTON, Esq.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL, by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, April 11, at 1 o'clock precisely, the CELLAR of FINE OLD WINES of J. W. BEVINGTON, Esq., of Malvern House, Sydenham, who is giving up housekeeping, comprising upwards of 60 Dozens, including 25 Dozens of fine old pale, golden, brown, Solera, Amore, and Amontillado Sherries, many years in bottle—300 Dozens of Port, of the vintages of 1829, 1834, 1847, 1851, 1853, 1858, and 1870—20 Dozens of Chateau Latite of 1838, Chateau Latour of 1864, and Chateau Ducre of 1870—60 Dozens of Champagne, Ayala, Frenmet, and Perrier—fine old East India Madras, Burgundy, Hock, &c.—Spirits and Liqueurs.

Collection of Engravings by Bartolozzi and his School, the Property of A. W. TUEK, Esq.

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LITERATURE

Prosper Mérimée: Lettres à M. Panizzi, 1850-1870. Publiées par L. Fagan. 2 vols. (Paris, Calmann Lévy.)

READERS of Mr. Fagan's 'Life of Panizzi' may remember that the biographer prints in his second volume some letters addressed by Mérimée to the keen-witted Italian who made the library of the British Museum what it is, and also some letters from Panizzi to Mérimée. The mass of Panizzi's letters to his French friend perished when Mérimée's house in Paris was burned down during the troubles of 1871; but Panizzi seems to have preserved all those addressed to him, and from them Mr. Fagan has printed an interesting selection.

Mérimée's was by no means an attractive character; he was selfish, egotistical, and not very scrupulous, but he was an admirable letter-writer, easy and apparently unaffected, and never dull. This correspondence, however, interesting as it is, is not equal to the celebrated 'Lettres à une Inconnue.' The letters are mainly political, and though nominally they range from 1850 to 1870, they only become frequent when Napoleon III. wished to sound the English Liberals with regard to his projected campaign in Italy. For this purpose Mérimée, it was supposed, could be used with advantage. Mérimée, as our readers are aware, shares with Sainte-Beuve the disgrace of being an eminent man of letters and a supporter of the Empire; but there is no doubt that if he served a bad cause, he served it with zeal. Affecting to be merely an ordinary correspondent, he really writes as a political tool; and a sense of effort is observable from time to time in spite of the admirable art with which it is disguised. The few early letters are to some extent taken up with bibliographical and literary topics; then come court gossip, and, with 1859, the business letters which Panizzi was intended to show, and did show, to his friends in England. The Emperor was greatly afraid, as Kossuth's memoirs prove, that Lord Derby's Cabinet might interfere in favour of Austria, and after the war he was afraid that the Liberals would resent his intrigues in Tuscany and his interference at Gaeta; he wished, too, to dispel the idea that he meditated an attack on England. Mérimée was employed to re-

assure Panizzi, and through Panizzi, Lord Palmerston and Mr. Gladstone, on these points. After the crisis was over Mérimée's letters cease to have a purpose and become less constrained.

Great efforts were made to win Panizzi. He was invited to Biarritz, and when he left Mérimée writes:—

"J'espère que vous avez fait un bon voyage et que vous n'avez pas eu trop de regrets de votre expédition de la Rune. Il n'a été question que de vous à la ville. L'impératrice me charge de vous dire combien elle a regretté de ne pas vous voir hier matin; mais elle était si fatiguée, qu'elle n'a jamais eu la force de quitter son lit. M. de Vaigne croyait que vous ne partiez qu'à deux heures, et s'excuse de n'avoir pas été vous serrer la main au moment où vous montiez en voiture. J'ai aussi des excuses à vous faire: je suis descendu sur la terrasse, mal rasé et médiocrement culotté, juste pour voir votre voiture trottant en *high style* le long de l'avenue. Nous attendons de vos nouvelles avec impatience. Sachez que vous avez ici la plus grande popularité parmi les grands et les petits."

When the *nouvelles* came:—

"L'impératrice me charge de vous remercier de votre lettre, qui lui a fait grand plaisir. Mesdames de Rayneval et de la Poëze, M. de Vaigne et *tutti quanti* vous disent mille amitiés. J'ai copié votre lettre pour qu'elle fût lue plus facilement et aussi pour substituer l'empereur à César, qui aurait pu être pris pour une ironie."

Afterwards he was frequently invited, and it is amusing to see how vehemently Mérimée impresses on him that he is to call at the Tuileries when passing through Paris, and he is perpetually being told that the Emperor or Empress has inquired after him. Whether all this fuss was due to Mérimée's desire to make the Emperor believe in the political influence of his correspondent is not quite clear. At any rate, it pleased Panizzi.

Mérimée himself was much in request at the imperial court. He was supposed to be able to make the Emperor laugh, and sometimes he must have found the task hard. "L'Empereur est tout à fait bien," he writes; "il arrive aujourd'hui. Je ne pense pas qu'il ait été jamais sérieusement souffrant; mais la nature de son indisposition est de rendre triste et morose. Il n'est jamais très gai."

When he ventured to advise he usually endeavoured to make his counsels palatable by a jest. When he was trying to dissuade the Empress from an expedition to Portugal and Spain, "après une demi-heure de dispute," he finished off by saying that a sovereign was not free to act as a private individual could:—

"Et que c'était pour cette raison que j'avais refusé toutes les couronnes qu'on m'avait offertes. Elle s'est mise à rire, m'a dit que j'étais une bête; mais il m'a paru cependant que mon discours l'avait ébranlée et lui laissait quelques inquiétudes."

She persisted, however, in her project.

Of the court gossip the following sketch of the Queen of Holland will suffice:—

"C'est une étrange femme, qui sait tout, qui parle bien de tout et qui serait la perfection, si elle ne voulait pas paraître Française, ayant eu le malheur de naître en Wurtemberg. Elle se fait vive à la manière des Allemands, qui se jettent par la fenêtre pour avoir l'air dégagé. La reine est de moins très aimable. Nous avons su sang et eau pour amuser Sa Majesté: bals, fêtes champêtres, charades, etc. Si vous ne me trahissez pas, je vous avouerai que ma courtoisie est allée jusqu'à lui faire de petits vers en

manière de compliment, et que cependant, par respect pour la vérité, je me suis borné à la comparer à Vénus, Minerve, etc. Comme les princes sont toujours ingrats, je n'y ai pas même gagné une bouteille de curaçao ou un fromage de Hollande. Rien qu'un rhume effroyable pour avoir eu l'insigne honneur d'être trempé de pluie à côté de Sa Majesté."

The following account of the death of the father of a celebrated scholar of the present day is a specimen of Mérimée's light style of narrative:—

"Vous aurez appris la mort de ce pauvre Charles Lenormant. Il était allé en Grèce avec son fils. Peu de jours avant de quitter Athènes pour revenir en France, le roi Othon a mis à sa disposition un petit cutter dont il a voulu profiter pour faire une excursion dans le Péloponnèse avant le départ du bateau à vapeur. A Epidauré, ils ont été pris par le mauvais temps et mouillés jusqu'aux os. Lenormant a traversé un marais ayant de l'eau jusqu'aux genoux et sans moyens de se sécher ni de changer. La fièvre l'a pris et, le mauvais temps continuant, il a fallu essayer de gagner Athènes par terre. Dans ce trajet, sans médecin, sans lit, sans couverture, il a épuisé le peu de forces qui lui restaient et il est mort deux jours après être arrivé. Probablement que, avec un peu plus de précautions et un manteau de caoutchouc, il serait encore de ce monde."

Nothing is more remarkable than the feeling of insecurity Mérimée betrays even in the palmiest days of the Empire. Like most admirers of Caesarism, he was always afraid that the system of repression was not carried far enough. "Nous sommes malades à l'intérieur," he writes in the spring of 1864:—

"Vous savez ce que deviennent les Français quand ils ne sont pas gouvernés. Or, à l'intérieur, nous ne sommes pas gouvernés. Les préfets ne reçoivent pas de direction. Les uns se font capucins, parce qu'ils croient faire ainsi leur cour; d'autres inclinent vers le libéralisme outré, parce qu'ils s'imaginent que l'avenir est là. La plupart font les morts.....La bourgeoisie, qui ne se souvient plus de 1848, est de l'opposition.....Tout cela est fort triste et nous présage de mauvais jours."

And so afraid was he of the possibility of a catastrophe, he asked Panizzi to advise him about buying an annuity, so as to be protected against "la débâcle qu'il craint." On the other hand, his dislike of all who reminded France that she had once been free was extreme. "Thiers," he remarks, "a perdu beaucoup de son prestige. C'est toujours le même art et la même facilité d'élocution, mais point d'idées politiques, et, au fond, de petites passions mesquines. Il a parlé contre l'expédition du Mexique et a conclu en proposant de traiter avec Juárez, qui est à tous les diables."

Here is an amusing story of the days of the Exhibition of 1867:—

"M. le préfet de la Seine a invité le roi des Belges à dîner avec le conseil municipal. Il a pris sans façon le bras de la reine, et, se tournant vers le roi: 'Roi des Belges, donnez le bras à madame Haussmann.'"

From the notices of English people whom Mérimée knew the following may be quoted:—

"Les Grote ont passé par ici, à ce que j'ai appris, mais je suis tout à fait ruiné dans leur esprit, depuis que j'ai écrit que Cousin avait dit sur Socrate ce que les professeurs allemands ont inventé longtemps après. Madame m'a pardonné non plus d'avoir estimé douze francs un Titién qu'elle a payé douze mille francs."

It is noteworthy that he admits that the war of 1859 was unpopular in France, and

in 1870 he writes, "Notre belliqueuse nation a pris fort mal l'idée d'une guerre." He was too shrewd himself not to see the folly of the Duc de Gramont's declaration, and he to some extent divined the incapacity of the French generals. "J'ai peur que les généraux ne soient pas des génies," he remarks; but he did not seem to see that under the system which he laboured to support it was impossible that the army should be led by geniuses. The disasters of 1870 hastened Mérimée's death, but he had done his best to make those disasters possible.

English Men of Letters.—Dryden. By G. Saintsbury. (Macmillan & Co.)

It is impossible to accept the statement of a brilliant writer upon Dryden in the *Quarterly Review*, that we possess ample materials for the poet's biography. On the contrary, we doubt whether since Shakspeare's day any great English author has lived as Dryden lived, in the eye of the world, about whom so little is known. Conjectures are plentiful, but the facts that the biographer is free to state without question are few indeed. Recent research has no doubt made some things clear which were obscure to Johnson, to Malone, and to Scott. Even now our knowledge of the man apart from the information to be gathered from his works is superficial, and Mr. Christie was justified in saying that

"the deficiency of information as to the life of one famous so long before his death is still remarkable, and the names and dates and order of his publications make a large portion of his biography."

Mr. Saintsbury makes no distinct allusion to the paucity of his materials, but he is forced to feel his way as best he can in telling the story of Dryden's life, and, short though the volume be, by far the larger portion of it is devoted to literary criticism.

The author, it is needless to say, has many qualifications for his work. His knowledge of literature is extensive, and that he has mastered the literature of Dryden's age no one can doubt. He possesses the enthusiasm without which it is impossible for a biographer to do justice to his subject, and the breadth of sympathy which is especially needed in estimating the position of a great poet. Mr. Saintsbury, it may be added, has strong opinions, and expresses them without reserve. We think that in several instances he is wrong; but his judgments, even when the reader differs from them, command respect.

The time has gone by when Dryden's high position in English literature and his claims as an English poet are likely to be disputed. The authority even of a Wordsworth and a Coleridge must give way to the almost universal verdict, not of critics only, but of the public. The masculine force of the poet's intellect, the splendour of his diction, the vast sweep of his genius, which covers so much ground and impresses itself indelibly on every theme it touches, his incomparable strength as a satirist, the art with which he utters fine thoughts in noble language, his "long resounding march," and that "energy divine" which gives vitality to so much that he has written—these are gifts which suffice to make a man a king in the realm

of letters, and they are gifts possessed in no stinted measure by Dryden. If it be true that poets can best take the measure of poets, Dryden's fame will not be lightly shaken. Not only have satirists like Pope and Churchill rendered homage to him as their master, but poets of a different order, such as Gray and Cowper and Byron, have expressed their measureless obligations to "glorious John." What Dryden did for our poetry was not wholly a benefit. His faults were many and were but too readily imitated, but as a writer of prose his example was wholly good. To the present day we do not know of any English style more exactly fitted to its purpose than the style in which Dryden wrote his prefaces and criticisms of poetry. In strength, in directness, in its freedom from all mannerism, in its capacity of rising or falling with the subject, —neither stilted on the one hand nor too familiar on the other,—his prose shows the hand of a master. Southey advised a man who wished to acquire a style to know clearly what he had to say, and to say it in the simplest words he could use. Similar counsel would, in all probability, have been given by Dryden.

"He had no thought," says Mr. Saintsbury, "of inventing or practising a definite prose style. He wanted from time to time to express his ideas on certain points that interested him; to answer accusations which he thought unjust; to propitiate powerful patrons; sometimes perhaps merely to discharge commissions with which he had been entrusted. He found no good instrument ready to his hand for these purposes, and so, with that union of the practical and literary spirit which distinguished him so strongly, he set to work to make one. But he had no special predilection for the instrument except in so far as it served his turn, and he had, therefore, no object in preserving any special peculiarities in it except for the same reason. He let his words arrange themselves pretty much as they would, and probably saw no object in such devices as the balancing of one part of a sentence by another, which attracted so many of his successors."

In this estimate of Dryden's prose style the critic agrees with Johnson, who observes that Dryden does not appear to have any art other than that of expressing with clearness what he thinks with vigour. This is just praise, and, so far as composition is concerned, higher praise could not be given.

We cannot agree with Mr. Saintsbury in his judgment of the poet's work as a dramatist. He places it upon too high a level, and believes that if readers were better acquainted with the plays, they would correct the unfavourable impressions derived from the verdict of the critics. This is a matter of opinion, and it is one we need not contest, since the writer, in spite of many pleas for a reconsideration of Dryden's merits as a dramatist, allows that "he can scarcely be said to have had *la tête dramatique*," and that he was unable to create a character. No one probably ever put forth more power than Dryden when working against the grain; but the reader has the unpleasant consciousness that in writing plays Dryden was working against it, and that he sought to cover his defects as a dramatist with the grossness acceptable to a licentious age. Mr. Saintsbury allows that the coarseness of Dryden's plays is unpardonable. One of them he designates as "filthy stuff," and of another he observes that it cannot be read

without disgust. "The fouler parts of his work," he says, "have simply ceased to be read"; but unfortunately almost all the plays are cursed with foul parts, and what Pope said of Aphra Behn's characters may be said of Dryden's. His men and women and many incidents of his plots are, indeed, so offensive that the reader feels stifled as with an impure atmosphere. The real value of the dramas is to be found in the splendid lines that enrich the most objectionable scenes. "There are as many things finely said in his plays as almost by anybody" is Pope's verdict, and it is one every critic will confirm; but then these *beaux vers* are essentially undramatic. Mr. Saintsbury makes a claim for Dryden which, so far as we know, has never hitherto been put forward. He asserts that the songs scattered through the plays are always melodious and sometimes exquisitely poetical, and regrets that they are not inserted in Mr. Christie's edition of the poet. These songs, he adds, are "of the very first lyrical merit"; they are "charming," they are "admirable," they are "delightful," but, "alas! scarcely ever quotable." We entirely agree with the last statement, but after a careful reperusal of these pieces we are confirmed in the impression that they are neither delightful nor charming. They exhibit skill, indeed, but they lack the spontaneity essential to a lyric. They have the semblance at the first glance of beautiful flowers, but we soon discover that the flowers are artificial.

The comparison between Dryden and Pope is a stale theme, which Mr. Saintsbury wisely shuns; but he does in one or two instances point out a difference between them, and the following strikes us as admirable:—

"There are passages of Dryden's satires in which every couplet has not only the force but the actual sound of a slap in the face. The rapidity of movement from one couplet to the other is another remarkable characteristic. Even Pope, master as he was of verse, often fell into the fault of isolating his couplets too much, as if he expected applause between each, and wished to give time for it. Dryden's verse, on the other hand, strides along with a careless Olympian motion, as if the writer were looking at his victims rather with a kind of good-humoured scorn than with any elaborate triumph."

The writer adds that it is the fault of Pope's satire that it attacks individuals too definitely, so that a suspicion of personal pique comes in. No doubt Pope felt, as he said to Arbuthnot, that to attack vices in the abstract without touching persons is fighting with shadows. His satire at its best is always strongly personal, and we think, though his biographer does not admit it, that Dryden's most impressive satire is personal also. He never wrote anything more masterly than 'MacFlecknoe,' he never shows his power more successfully or more venomously than in his allusions elsewhere to Shadwell and to Settle. It may be true that "no kind of personal grudge may be traced in many of his most famous passages," but that Dryden could indulge in the Billingsgate of the day with the energy that marked his character may be seen in the vulgar attack upon Settle, which he published in conjunction with Crowne and Shadwell. In this respect,

as in other time.

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as in others, he represented the spirit of his time.

Mr. Saintsbury defends Dryden with much zeal from what he terms the reckless abuse of Lord Macaulay and of Mr. J. R. Green. The subject is one we do not care to follow, but we think he has made out a good case. The religious views of a man like Dryden are not, indeed, of much importance—his so-called "conversion" was a change of opinion and not of life; but faulty though he was, his faults were never those of a sordid nature, and it is a satisfaction to believe that his change of faith was not due to mercenary motives.

In his old age, in comparative poverty and with enfeebled health, Dryden showed a courage that may be truly called heroic. "I think myself," he said, "as vigorous as ever in the faculties of my soul"; and assuredly in the prime of his manhood he produced nothing equal to the verse written during the last ten years of his life. He was upwards of sixty when he wrote the epistle to Congreve, a poem which is stamped on the memory of every one who loves Dryden; he was sixty-six when he published the translation of Virgil, and produced his greatest lyrical achievement, the 'Alexander's Feast.' He was older still when he began his 'Fables'; and these translations, or rather paraphrases, were printed only a few months before his death. The genius of Dryden was never less upon the lees than during the latest hours of his life. Fortunate in this respect, he has also been fortunate in his biographers. It is no small honour to have been reverently treated by two such men as Johnson and Scott; but admirably though the subject has been handled, it is not one readily exhausted, and Mr. Saintsbury's concise and ably written monograph should send many readers to a poet whose name is more familiar than his works.

With the Irregulars in the Transvaal and Zululand. By W. H. Tommasson. (Remington & Co.)

We have had quite enough of Zululand, but the Transvaal is at the present moment a centre of interest. Were it not for this fact, 'With the Irregulars' might have been dismissed in a couple of lines, for the author's experiences in Zululand contain little that is new or striking. Mr. Tommasson, however, had occasion to traverse portions of the Transvaal, and his impressions of the country and the Boer inhabitants merit, therefore, a little attention; not much, however, for the author is evidently hasty and superficial, and his opinions on the face of them are not valuable. Still, the facts which he records may help the reader to form his own conclusions concerning the scene of the recent troubles and the nature of the people with whom we have unfortunately been engaged in hostilities. In the summer of 1878 the author marched through the Pondo country, and he seizes the opportunity of strongly condemning the conduct of Mr. Sprigg's Government towards the people. He accuses Mr. Sprigg of having taken great trouble to deliberately provoke a rising, and wonders how

"Sir Bartle Frere and Lord Chelmsford allowed themselves to be made, in some measure, the tool of the astute Cape lawyer."

Of the Boers of the Transvaal he asserts that their great suspicion of all who are not Boers is to a certain extent justified by the undoubted fact that

"they have been plundered in their dealings with Jew, and probably not a few Scotch and English traders, to say nothing of German storekeepers."

The Boer, however, hates a "Hollander" more than a German. The superior education of the Dutch immigrants has enabled them to overreach their South African kinsmen. On the other hand, the Boers are accused by the storekeepers of having loose notions of honesty. The author describes the ordinary Boer house as containing one or at most two rooms, in which live from twelve to fifteen persons of both sexes and all ages. On one occasion he was given shelter in such a dwelling, and after supper retired with his comrade to the common sleeping room:—

"Will it be believed that the whole family—father, mother, grandmother, four sons, and four daughters, all grown up, together with any strangers that might happen to drop in—occupied the small chamber? and that a small one. There was but small delicacy observed.....The damsels were by no means careful to hide any of the charms that nature had provided them with." Yet the owner of this dwelling was the possessor of a farm of 8,000 acres!

The author sums up the colonial opinion of the Boers as follows:—

"To the weak he is insolent, overbearing, and brutal; to the strong he is either cringing or takes refuge in stupidity and a stolid sullenness. Morals he has none, and the crime of incest is rife, especially in the northern Transvaal. The women are without the natural delicacy of their sex, and the men have no chivalry."

Obviously this statement must be accepted with some reserve. The author believes that if a ballot took place the large majority of the inhabitants of the Transvaal would vote for British rule. As to confederation, it would have taken place before this but for the opposition of Natal. Under confederation a railway from Delagoa Bay to Lydenburg would be constructed, but

"the Natal Government levy taxes and customs on all things disembarked at Durban for the Transvaal. Their roads are full of Transvaal produce; their inns of Transvaal people. Therefore they oppose it."

The book is disfigured by clumsiness of style and even occasional slips of grammar. For example, "The later history of the South African Republic show a lamentable falling off" &c.; "These people did not in the least object to fleecing we poor soldiers"; "One shuddered as the dreadful sufferings of the wounded flashed across you." Notwithstanding many defects, however, there are here and there to be found stray facts which at the present moment are worthy of attention.

Os Lusíadas (The Lusíads). Englished by R. F. Burton. 2 vols. (Quaritch.)

'THE LUSIADS' of Camoens cannot claim a place beside the three great epics of antiquity; it cannot even aspire to rank with Tasso's 'Jerusalem Delivered.' Its author has small power of presenting character dramatically. His Vasco da Gama shows feebly when compared even with the pious Æneas; how much more with those robust forms with which Homer makes us familiar! Its story is of much smaller interest than

are those of its models, the Æneid and the Odyssey; and that interest, such as it is, is marred by frequent digressions. Its long enumerations of national heroes and their exploits, however gratifying to Portuguese pride, are often inartistic, and sometimes wearisome to a reader of a different age and country; while its mythological machinery, however poetically used, jars with the religious sentiments actually attributed to its personages, and is alike dangerous to the originality of the poem and to its reader's, even temporary, belief in its reality.

To what, then, it may be asked, does so faulty a work owe its world-wide reputation? Why has common consent placed it on a higher pedestal than the, in several respects, more interesting 'Araucana' of Ercilla?

The answer is surely to be found, first, by noting the harmony of Camoens's verse and the singular charm of his style; in the second place, by observing that in 'The Lusíads' he embodies and gives poetic expression to the spirit of adventure of his day, and that he there sings inspired by such justifiable pride in his country's noble past and in her hopeful present that his epic, like the 'Pharsalia' of Lucan, takes no single man, but a whole nation, for its hero.

A poem like this can hardly be deemed a promising field for a translator, since its chief beauties must perish, or at least suffer grievous injury, in the endeavour to transplant them to another soil. The attempt to present it in an English dress had nevertheless been made for at least the sixth time when last this journal mentioned 'The Lusíads.' Not three years have elapsed since then, and already Capt. Burton stands ninth on the list of translators. He has, however, unusual and special claims to a hearing. Camoens, so he tells us in his preface, has been his companion in travels more varied than those of Vasco da Gama, and nearly as adventurous, "on board raft and canoe, on the camel and the mule, under tent and jungle-tree, upon fire- and snow-peak, on the prairie, the campo, the steppe, the desert." Persuaded that "none but a traveller can do justice to a traveller," Capt. Burton has devoted the leisure moments of almost twenty years to an English version of this great voyager-epic; and his command of his own language gives him many facilities for imparting to his pages something of that Eastern perfume which the Lusitanian's exhaled, and for causing them to re-echo the ringing trumpet notes of their original's martial music. Like some of the wiser of his predecessors, he judiciously adopts the octaves in which Camoens, like Tasso, composed his epic. Only, unfortunately, in doing so he at times recalls the semi-burlesque poems of Byron, which are the most popular English examples of that stanza. His

Scant cause it had to fear a
Cnidos or Cyprus, Paphos or Cythera;

his

Nor less resolved to win him name and fame a
Dear trusty brother namèd Paul da Gama;

or, again, his

I swear no man can tell us
To Hannibals like these e'er came Marcellus,
and others similar couplets, would befit 'Beppo' better than 'The Lusíads.' Here and there, too, Capt. Burton's English, copious and

generally pure as it is, seems to have suffered by foreign contact. "The mighty monarch who our country reigneth" is inadmissible. "Soaring" sounds strangely as an attribute of "Fame's eternal shrine," however suitable a movement for Fame herself. Worst of all, he once employs "like" for *as* :—

Fishing frolics, like the Lageian gay,
Delighted Anthony with gladdening guile;
a vulgarism which we should not have expected from him, and compared with which words not yet welcome to our dictionaries—like his "sort" employed in the French sense, and "reduced" in the Latin; his "memorious," that convenient rhyme he so often uses to "glorious," or his "Thomé" for the familiar Thomas—seem venial transgressions. At times also Capt. Burton spoils a good effect by an injudicious mixture of modern with fine old Spenserian words.

Vasco da Gama, valiant Capitayne,
For derring-do the noblest volunteer,
sounds oddly, as does the following passage :
There 'tis her will, the watery damosels
Await the coming of her hero-train,
The Nymphs, who worthily bear the name of *belles*.

It must also be said that, although generally a clear writer, Capt. Burton employs now and then involved constructions, which necessitate a second or third reading of a stanza. And neither the one nor the other will enable the most ingenious reader to make good sense of the subjoined lines on Anthony :—

Whom, deft Aurora's reign and race to tame,
Far-famed Nyle and Bactrus' Scythic foe,
Despoiled, spite victorious spoils and rare,
That fair Egyptian not so chaste as fair.
Camoens simply says that, having subdued the aforesaid enemies, the victor was himself subdued by Cleopatra: a perfectly intelligible statement.

For the most part, however, Capt. Burton's version is vivid, picturesque, and as interesting as his original allows. He duly enforces the sense by reproducing Camoens's emphatic verbal repetitions; he only occasionally offends by an imperfect rhyme; and he gratifies the ear, like his master Spenser, by abundance of alliteration. Space to quote his rendering of some of the most celebrated passages in 'The Lusíads' at full length is wanting here; but a specimen culled here and there may induce the discerning reader to look for more. One of the best stanzas in the far-famed but over-praised episode of the death of Agnes de Castro is that in which Camoens (here for once making a wise use of his classic lore) compares her to Polyxena. Capt. Burton's fine version runs thus :—

CXXXI.

Thus on Polyxena, that beauteous maid,
Last solace of her mother's age and care,
When doom'd to die by fierce Achilles' shade,
The cruel Pyrrhus hasted brand to bare;
But she (a patient lamb by death waylaid),
With the calm glances which serene the air,
Casts on her mother, mad with grief, her eyes
And silent waits that awesome sacrifice.

CXXVII.

Thus dealt with fair Ignéz the murderous crew,
In th' alabastrine neck that did sustain
The charms whereby could Love the love subdue
Of him who crown'd her after death his queen
Bathing their blades. Canto iii.

As a specimen of the rendering of the warlike passages three stanzas may be quoted, which describe King Alfonso's assault on the Moors. Camoens says that it was sudden and rapid,

XLIX.

E'en as the prairie-fire, enkindled on
Sun-parched steppe (as winnoweth upper air
Sibilant Boreas), by the blasts swift blown
O'er bush and arid brake rains flame and flare.
The shepherd lads and lasses, idly strown
In rest and gentle slumber, waked by blare
Of crackling conflagration blazing higher,
Hamlet-wards force their flocks to fly the fire.
Its destructiveness he paints thus :—

L.

* * * * *
Buffets they deal, and blows that bash and smash,
Burneth and blazeth Warfare's blasting brand,
But he of Lusos coat, mail, plate of steel,
Hacks, hews, breaks, batters, rives and rends piece-meal.

LII.

Men's heads like bullets dance the bloody plain,
Ownerless arms and legs insensible lie,
And quivering entrails tell of mortal pain,
And faces fade and life's fair colours fly.
Lost is that impious host, whose heaped slain
Roll o'er the greenery rills of crimson dye;
Whereby the grasses lose their white and green
And nought but glow of crimson gore is seen.

Canto iii.

In quite another style Da Gama's unaffected description of his own and his shipmates' feelings as they set off on their adventurous voyage is translated by Capt. Burton :—

III.

Slow, ever slower, banished from our eyne,
Vanished our native hills astern remaining :
Remained dear Tagus, and the breezy line
Of Cintran peaks, long, long, our gaze detailing :
Remained eke in that dear country mine
Our hearts with pangs of memory ever paining :
Till, when all veiled sank in darkling air,
Nought but the welkin and the wave was there.

Canto v.

Further on in the same canto occurs his lament over the faithful comrades left from him by disease before he reached India :—

LXXXIII.

At last, in tangled brake and unknown ground,
Our true companions, lost for aye, we leave,
Who 'mid such weary ways, such dreary round,
Such dread adventures, aidance ever gave.
How easy for man's bones a grave is found !
Earth's any wrinkle, Ocean's any wave.

The great traveller's sympathetic version of the lines which depict the glad expectations with which the Portuguese mariners set their faces homewards is also worth quoting :—

XVII.

The joy one's own dear Land once more to view,
Sweet home and kith and kin to sight again,
With whom old voyage-feats we face anew,
And tell of climates strange and stranger men;
To taste the honeyed draught of praises due
By long mischances, toil, and ill, and pain,
Each hath of pleasure such a perfect store,
The shallow vessel of man's heart brims o'er.

Canto ix.

One of the most ambitious passages in 'The Lusíads' is that which delineates the enchanted island in which Da Gama and his crew were refreshed after their toils and perils; an isle whose glories indeed pale before those of Armida's and Acrasia's, but which yet possesses a charm of its own of opulent Eastern luxuriance. This necessarily imperfect report of the pleasures provided by Capt. Burton for his readers may conclude with a brief extract from his rendering of the lines which celebrate its delights :—

LVI.

Skywards a thousand trees rise tall and straight,
Applied with odorous fruitage passing rare :
Here th' Orange painteth on her dainty freight
The hues that burnt in Daphne's burnished hair :
Droops low crushed earthwards by her juicy weight,
The Citron glowing with her saffron gear :
Lemons with scented spherulets decked and drest
Mock budding honours of the maiden's breast.

LIX.

Gapes the Granado tints incarnadine
Whereby, O Ruby ! shent is all thy sheen ;
Clasped by her husband-Elm the happy Vine
Beareth her berried birth, here red, there green,
And ye, O Pears ! if long your boughs design
With luscious pyramids to deck the scene,
Busk ye to 'ndure what hurt and harm may wreak
On your soft flanks the Bird's injurious beak.

LXI.

'Twere hard, in sooth, to judge which case be true
Where similar splendours mantle earth and air,
If fair Aurora lend the flowers her hue,
Or if the flowers lend her hues so fair.
There Zephyr aided Flora to bestrew
Violet with colours Love-wan lovers wear ;
With Iris red and freshest bloom of Rose,
Which on the Damsel's cheek all beauteous glows.

LXIII.

Along the streamlet sings the snowy Swan,
Perched on her spraylet answereth Philomel :
Startled Actæon stands no more to scan
His horny forehead where the waters well ;
Here the fast leveret flies the hunter-man
From densest thicket, or the shy gazelle :
There hurrying homewards to her darling brood
The light-winged Birdie bears the grateful food.

Canto ix.

The construction of the opening line of stanza lix. is rather forced.

The Boke named the Gouvernour, devised by Sir Thomas Elyot, Knight. Edited from the First Edition of 1531 by H. H. S. Croft, M.A. 2 vols. (C. Kegan Paul & Co.)

THESE two handsome volumes impose a task upon the critic which he can hardly discharge without mingled feelings. The volumes are so full of curious and recondite learning, they testify to so much patient and unwearied research, they bear upon every page the marks of such hearty enthusiasm and zeal, that it is impossible not to feel esteem for an editor with so high an ideal of the way in which his work ought to be done and so resolute a spirit to sustain him in the doing it; while, on the other hand, it is equally impossible to avoid asking whether in all this literary toil there has not been much waste. Men of bookish tastes are of all men most prone to lose "the sense of proportion"—prone, that is, to find excellence where only the few can gain access, forgetting how seldom it is wise to drag back into the light what once oblivion has hidden from the eyes of men; for in literature surely it is a safe rule to follow, "Let the dead bury their dead." Unfortunately, this is the last thing our age can consent to do. We will not let the dead sleep quietly; we are for ever disturbing their sepulchres; and when we have chanced, by much peering and grubbing, to unearth some relic of a half-forgotten hero who might have claimed to be left alone in his tomb, we let the world know that we have found a buried treasure, and bring it out with pomp and circumstance.

It sounds ungracious to say all this with Mr. Croft's book before us, and yet it is a splendid example of a class of literary performances which every year is increasing, and at whose appearance we can only rejoice with trembling.

Few people except Competition Wallahs ever hear of Sir Thomas Elyot, or know that he was once a popular writer with a ready pen, and a man of busy and versatile genius. Both Cambridge and Oxford claim him as their own, and both with equal reason, for he was at neither the one nor the other; yet

he gave England its first Latin dictionary and some of its earliest translations from Greek authors. He published one of the earliest manuals of domestic medicine, provoking thereby the displeasure of the professional empirics of his time. It is said he made a beginning with a history of England. He certainly was one of the earliest English writers upon education, and among the first to vindicate for his own language what Cicero centuries before had claimed for Latin, the power, viz., of expressing the thoughts of his contemporaries with force, eloquence, and precision. He lived the life of a man of letters and study, and he was a diplomatist and a politician. His close and intimate friendships more than once brought him into peril or suspicion, for he was a familiar in the household of Sir Thomas More and a prime favourite of that great and magnanimous gentleman. Cardinal Wolsey when in the plenitude of his power brought him under the notice of Henry VIII., whom he served more than once as ambassador; and Thomas, Lord Cromwell, when he grew to greatness, found it necessary to patronize him. He became one of the commissioners for inspecting the monasteries, whose day had come, and when they were suppressed he begged to share in the spoils. He died childless. His books went through edition after edition during his lifetime; they have become among the very rarest volumes which bibliomaniacs gloat over; yet they did their work and he received his reward. Posterity scarcely knows his name, and but for such students as Mr. Croft would have forgotten that he ever was a prominent personage in an eventful time.

"The Gouverneur," says Mr. Croft, "may very fairly be described as the earliest treatise on moral philosophy in the English language"; yet he adds, "For one person at the present day who has heard of the existence of such a book, one hundred might probably have been counted in the sixteenth century who had almost got it by heart." The book, we are told, was published first in 1530-31, and the author's principal object was, as he himself said, "to instruct men in such virtues as shall be expedient for them which shall have authoritie in a weale publike." That he should have drawn freely from the ethical writers of his own age and have laid them and others under contribution is only what every man of alert and comprehensive intellect must needs do, consciously or unconsciously; and the more original a thinker he is, the more sure he is not to neglect the accumulated wisdom and experience of those who have preceded him in the realms of speculation or discovery. Whether Elyot is, therefore, to be suspected of any approach to petty plagiarism, as Mr. Croft seems half inclined to fear, is much to be doubted. When two contemporary or nearly contemporary writers treat of the same subjects, it is almost inevitable that they should express the same views, adopt the same method of treatment, use the same illustrations, and employ frequently the same language. It does not follow that the one has borrowed from the other without acknowledgment. No writer or thinker is so far in advance of his age, especially if he live in a time of peculiar intellectual activity, as to be something quite other than the

spokesman of his generation. New ideas and new views and discoveries are "in the air" for long before the man of consummate genius seizes them, and, by making them his servants, claims them as in some sense his own. But till this happens they are played with here and there by more than one or two, who suffer the winged thoughts to settle for a while upon their pens and then again to take flight, only once more to alight and to be caught at last.

Of course 'The Gouverneur' bristles with learning, such as it is—it is the learning of the sixteenth century, and to us it savours of pedantry; but the real value of the book lies in the freedom with which the author imports new words into the vocabulary which he found ready to his hand, and in the frequency with which he refers to the manners and customs of his own age. This gives to such an editor as Mr. Croft infinite opportunity for displaying his wide reading and for appearing in the character of a commentator and lexicographer. How full, not to say exhaustive, his commentary is may be inferred from the fact that Sir Thomas Elyot's small octavo has been expanded into two thick quarto volumes, the original text being supplemented by at least five times the amount of matter contained in the notes, while the glossary occupies nearly two hundred closely printed pages. So minute and microscopic, indeed, are the notes, and at the same time so discursive, that it would be rash to pronounce an opinion as to what may not be found in them; and the Professor of Latin at Cambridge could hardly have surpassed Mr. Croft in thoroughness, not to say diffuseness, had he edited these volumes. The result is a kind of cyclopædia of the manners, literature, and law of the first half of the sixteenth century in England, such as probably can be found nowhere else in the same compass. It is in the glossary at the end of his second volume that Mr. Croft has done a real and solid service to English philology, and laid the students of our early literature under a lasting obligation. Some notion may be formed of the vast scale on which this glossary has been carried out when it is known that it contains more matter than is to be found in either of the volumes of Mr. Halliwell-Phillipps's well-known Dictionary, and this though the editor does not profess to notice words of ordinary occurrence. When he does get upon a word of ambiguous meaning, dubious etymology, or otherwise calling for discussion and explanation, Littré himself has not displayed more zeal. Thus, on the word "ure"—a word which has long been a puzzle to etymologists—six closely printed columns are bestowed; on "jeopardize" eight; on "yeman" (yeoman) ten; while to that curious word "cokney" (cockney) no less than seventeen are given; and we could ill afford to lose one of them. If Sir Thomas Elyot's book were utterly devoid of intrinsic merit, or if it possessed only a quasi-professional value for the antiquary and the bookworm, no man of intelligence could regret that Mr. Croft thought otherwise, and that loyalty to his favourite author led him on, during years of profound and careful study, to elaborate this remarkable glossary.

Strange to say, the weak point in this book is one which we should least have expected

from so painstaking and conscientious an editor. The get-up of the volumes is perfect, and the copies of Holbein's portraits at Windsor Castle are good examples of the autotype process. But when Mr. Croft deals with bibliography he shows a strange inaptitude for that occult science. Incomparably rare as all Elyot's books are, there is hardly an attempt made to deal with the difficult question of the several editions, nor a single fac-simile of a title-page, nor, in fact, any intelligible description of any one of the curious bookings which Elyot saw through the press during his lifetime. Even the eight pages which Mr. Croft has spent upon the 'Castel of Helth' exhibit bewilderment of mind, and leave the reader in doubt whether he has learned anything or whether his author really had anything to reveal. Of course the book is very scarce, yet the facts are plain enough and simply amount to this, viz., that the 'Castel of Helth' was issued in the first instance with an ornamental border, on which the date 1534 was engraved. In subsequent editions this, which was in fact the title, was retained, as was the usual practice, the date of any new impression being sometimes added and sometimes not. Why this should present any difficulty to Mr. Croft we cannot understand. Certainly in a copy of the book which lies before us as we write the title has the old woodcut border with the original date, and inside this border there is printed large and clear, "The Castel of Helth, Corrected and in some places augmented, by the first author thereof, Sir Thomas Elyot, Knight, the yere of our Lorde 1541."

We have only one word more to add. It is hardly to be expected that any second edition of these costly volumes, with all their wealth of comment and illustration, will be soon called for by the reading public. The editor has won his spurs as a scholar and man of learning, and his reputation as such is assured—probably in achieving this he has got the wish of his heart; but if he has a kindly feeling for those students whose gratitude is worth having and their appreciation worth considering, but who yet cannot afford to purchase so large a work in its present form, he will print for them an edition of the glossary as a distinct volume, and he will in doing so deserve and doubtless earn their blessing.

NOVELS OF THE WEEK.

- A Child of Nature.* By Robert Buchanan. 3 vols. (Bentley & Son.)
Flora Hepburn's Marriage. By Lawrence Brooke. 3 vols. (S. Tinsley & Co.)
A Story of Autumn. By Mrs. Comyns Carr. (Remington & Co.)
An Unseasoned Girl. By Mrs. Herbert Martin. 2 vols. (Marcus Ward & Co.)
Shadows in the Sunlight. By E. Owens Blackburne. 3 vols. (C. Brooks & Co.)
A Modern Sphinx. By Major E. Rogers. 3 vols. (Maxwell.)

MR. BUCHANAN'S novel seems to be intended as a kind of protest against the maxim that "it is well to be off with the old love before you are on with the new." At least, the conduct in which two of the personages, who are engaged to each other, indulge themselves unproved warrants that conclusion. There is some excuse for the lady,

for she at her very first appearance catches her betrothed in the act of kissing the "Child of Nature." After this it is but natural that she should herself submit to the same treatment from the "Child of Nature's" brother. The odd thing, however, is that all parties remain, on the whole, excellent friends. Mina Macdonald (the "Child of Nature") has, indeed, some kind of a fever on hearing that her lover is already engaged, and a ferocious old Highlander, her foster-father (who always speaks of himself in the third person singular feminine, but otherwise uses chiefly Lowland forms), does his best to murder Ethel Sedley, the fiancée; but otherwise the course of untrue love runs remarkably smooth. Sir Charles Sedley, Ethel's father, is the person who suffers most from the state of affairs, for he wishes the originally intended marriage to come about; but even he submits, and ends by leaving his daughter to travel by herself in Switzerland, where she meets and promptly engages herself to Graham Macdonald, her former "young man" having already formally given her up—with best wishes on both sides, and, indeed, some active help on her part—in favour of the "Child of Nature." The story is, in fact, a foolish one enough. The author either cannot or does not take the trouble to make acquaintance with his own characters. If he did, he would see that such a transformation as takes place in Ethel Sedley between her first appearance and her last is something quite beyond the woman's prerogative of variety and mutability. Katharina is nothing to her, and in this case there is no Petruccio. The descriptions of Highland scenery would be tolerable had not Mr. Black rather overstocked the market already with that commodity. Moreover, Mr. Buchanan is not always elegant in his imagery: "spittle" is hardly a pretty word to indicate the foam of a torrent in flood. When we have called the author's attention to the fact that a loom is not a spinning-wheel, and that a baronet is not a nobleman except in Dartmoor Prison, we shall have done our duty by 'A Child of Nature.'

'Flora Hepburn's Marriage' is an unfortunate book in this respect, that both the beginning and the end, the places at which it will be attacked first, are by no means equal to the middle. In the opening chapters the detail is too minute and the story is not broken into quickly enough; but when these are passed, the reader finds himself in the beginning of what turns out to be one of the prettiest and best-told love stories that have been offered to him for a long time. It is particularly disappointing to find the story come to such a poor conclusion. If it were not that the hero—the unfortunate Mr. Charteris plays that part so far as it has to be played—is so well portrayed, one would have suspected that the author was a woman; and even with this presumption against such a conclusion, one can hardly believe that a man would have been so relentless as to deal out what, after all, is perhaps justice to the heroine. True, she had treated her lover very unworthily, but repentance and time might have justified her acceptance of the man who would have given her a chance of ending her days more happily than by wearing them out in almsdeed and in prayer in the

depth of the country, alone, and four miles from a railway station.

The pretty but rather sad story of Madge Craven's one romance is told by Mrs. Comyns Carr with artistic skill. The interest centres in the heroine, there being but little character about Arthur Ducane, though he is represented as a gentleman, and one who does not willingly wrong the girl whose heart he wins before he realizes that his first love is not lost to him. Of Rachel we hear but little, except the description of her physical beauty. A few oddities and affectations in spelling and in the unfamiliar use of words rather detract from the pleasure of an otherwise well-written story.

Mrs. Herbert Martin will be remembered as the author of 'Bonnie Lesley.' Her new book, 'An Unlessoned Girl,' though more ambitious, is not nearly so well worth reading. No doubt there was great temptation to Mrs. Martin to try her hand at a more considerable book in point of length than either of her former works. The success of the first was fairly sustained by the second, 'For a Dream's Sake.' Unfortunately, either she set about her task without adequate preparation, or else she has not yet had practice enough to write so long a story as that of 'An Unlessoned Girl.' Possibly if she had compressed it into one volume it might have appeared not remarkably inferior to her other books; that is the best that can be said of it. The incidents are commonplace; the character of the heroine can bear no comparison with "Bonnie Lesley," and those of the two principal men are really lamentable failures. It is unaccountable that Mrs. Martin should have been satisfied with such weak and conventional figures.

'Shadows in the Sunlight' is also inferior to its author's former novels. Miss Blackburne is happier when engaged on the patriotic task of introducing Irish character and customs to the knowledge of the reading public, a task for which she has several times shown her qualifications. We do not recognize any peculiarly local traits about the actors in the present story, except, perhaps, the suspicion and untruthfulness which form one of the darker sides of the national character. But such a monster of treachery and revenge as Rose Dogherty is improbable in any country, though possible in all. The malignity with which she pursues her hapless mistress is only surpassed by the infatuation with which Kate French puts herself into her servant's power. The notion of possessing a stranger with a false idea of her husband's jealousy, and of deliberate lying as to the existence of the child she adopts by way of securing her husband's love, is certainly Hibernian in its perversity, though we trust an unusual proceeding, even in one so distracted with passion. The character of Reginald Power, the selfish father of the fair Aileen, is one which we fancy we have met with before, and, on the whole, there is no great originality of conception to redeem the painful impression produced by the plot. Next time it is to be hoped the author will return to more cheerful themes and her earlier and happier manner.

'A Modern Sphinx,' which, under the title of 'Creoline,' first appeared in a serial

form in Colburn's *United Service Magazine*, is a quasi-military romance. The scene is laid chiefly in Demerara and there is much attractive local colouring. The plot is fearfully involved—so much so, indeed, that most readers will abandon in weariness the attempt to unravel it. It turns a good deal on a disputed succession to estates, and the reader is obliged to turn back continually to find out, often without success, who is who. The heroine Creoline is a half-caste, and it is difficult, therefore, to understand the devotion of which she was the object on the part of several British officers, who are notoriously prejudiced, and would, as a rule, shrink from proposing to Venus if the goddess were suspected of being a half-caste. There are many other improbabilities in the book before us, and there is something repulsive to the moral sense in the pursuit, with dishonourable motives, by a British officer of a girl who afterwards turns out to be his own daughter. The notorious Deputy-Inspector-General of Hospitals, Barry, who on his death, some twenty years ago, was discovered to be a woman, is introduced into the story. Of the others we can only say that few secure our sympathy, while several are positively repulsive. The author is evidently proud of his French, but his acquaintance with the language is not extensive.

HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

In the preface to *The Forty Shires: their History, Scenery, Arts, and Legends* (Hatchards) Miss Charlotte M. Mason says that this is a book for children. Had we not received authentic information on the point we should never have suspected this. The style is good, pure, and simple, so that people of any age may understand it, and the subjects treated of are mostly of a kind that should interest men and women of all manner of growths. We hope many children will read it; but if its perusal be confined to the young it will be a misfortune for their elders. The idea of the book is simple; it is to tell in a few pages and in a popular manner what has struck the author as the most interesting facts and fancies concerning each of the English counties. Such a work might be done on an enormous scale or cut down to a mere pamphlet. A wise person might make it instructive, and a foolish one certainly would make it either dull or silly. Miss Mason is never dull, and rarely tells her readers things which it is not good and pleasant to know. We should imagine, from the evident care taken with the descriptions, that there is hardly a shire that she has not visited, though of course much of her information comes from printed sources. Though we have detected little positive error—and to censure omissions in a book of this sort would show misapprehension of its object—it seems clear that Devonshire, Cornwall, and the northern counties are either better known or more fully appreciated than the rest of England. The reader feels that so far as the former are concerned he is receiving instruction from a native; as to the rest of England, he is reading the impressions of an intelligent traveller, who has rapidly gone from place to place, heard and seen many noteworthy things, and then made good use of guide-books and works of popular reference. The errors, we have said, are few; among them must be counted the unqualified statement that the object known as "Alfred's jewel" was once the property of the hero king. It may have been, and we think it probably was, but there is no proof that the *Ælfred* who had it made is identical with the sovereign of the southern English. The description of the Bore on the Severn is very good, but it is a mistake to

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lead people to think that the similar phenomenon when seen on the Trent goes by that name. No Trent-sider would understand what Miss Mason meant if she talked to him of the Bore. He calls it Ager or Eger, a word which purists will probably admit to be good book English, as it has been used by Joshua Sprigge, the historian of Fairfax's victories, Dryden, and Miss Ingelow. It may be—indeed, we think it is—quite as important that people should know about Robin Hood as that the careers of Wedgwood and Dr. Rowland Taylor should be set before them, but it is hardly fair to speak of them as if they were all three historical characters in the same sense. If Miss Mason is of opinion that there is evidence for her statement that the merry outlaw of the ballads was “really a nobleman born,” and did this and that glorious exploit just as truly as Wedgwood caused pots to be made or Taylor suffered martyrdom, it is high time that she consulted some of the better modern literature on the subject.

The *Wiltshire Archaeological and Natural History Magazine* for December, 1880 (Devizes, Bull), is half filled by an account of the Congress of the British Archaeological Association at Devizes during last August, with which gathering the annual meeting of the Wiltshire Society was combined. Canon Jackson continues his extracts from the Longleat Papers, and we have here the fifth instalment, being details of the expenses of Lady Arabella Stuart's “progress” during 1609, the year before her imprisonment in the Tower. It may be remembered that this unfortunate lady was daughter to Elizabeth Cavendish, and on her father's side niece to Mary Queen of Scots, therefore cousin to James I., whose successor on the throne she would have been had he died childless. Her clandestine marriage in 1610 with William Seymour, the Protector Somerset's great-grandson, a few months after her progress into Derbyshire, the county of her birth, put an end to her liberty and travels, the cruel treatment she received from the king causing the loss of her reason, and her death in captivity in 1611. Her kindness of heart is shown by her frequent alms to the poor, who seem to have been always crowding at her gate. On Tuesday, 22nd of August, 1609, there is entered:—“Imprimis, given this daye at the garden gate at Whitehall to the poore as my Ladie tooke hir coache to come into the countie, 3s. 4d.” At St. Albans, where she supped and slept, and her twenty horses were fed, we find 10s. given to musicians and 10s. to the poor at the gates, and 4s. 11d. to “the poore on the way back to St. Albans and Taddington.” At the latter place as much as 7l. 12s. 6d. was divided “among the officers in my ladie Cheynee's house,” and to the same species of dwellers in marble halls Lady Arabella's bounty was distributed with the like liberality at every place where she stopped throughout her journey. We have a pleasant view of the cavalcade when 1s. 1d. is “paid for ale when my Lady stayed to drinke on the way betwixt Buxton and Sheffield.” At Derby she gives 5l. to the poor of the town. The whole expenses of the progress were 323l. 18s., besides a few bills that followed.

The *Proceedings of the Somersetshire Archaeological and Natural History Society*, Vol. XXV. (Longmans & Co.), presents a ‘Report of Pen Pits Exploration Committee.’ These pits are scattered over a surface of about 700 acres in the neighbourhood of Stourhead, North Somerset, and have been estimated to be about 20,000 in number. The locality being known as Penselwood, Mr. Kerslake has argued its identity with Caer Pensaulcoit of Nennius, and explains the numerous excavations to be the pit dwellings of an ancient people whose great western metropolis was at this place. The “sketchy and tentative” character of the investigations of the Pen Pits Committee has not enabled them to bring philological and ethnological theories into agreement, and in the opinion of the Rev. H. M. Scarth the earthworks in the pit district, together with addi-

tional pits, must be examined before any conclusive evidence against a very early settlement can be arrived at. Other papers are an excellent one on ‘Henry VII. in Somersetshire,’ ‘Vestiges of the Norman Conquest of Somerset,’ and ‘On the Family of Roger Bacon.’

Prof. Edward Boehmer has just published a pair of books at Bonn which will prove of considerable interest to a certain circle of readers. In 1874 Dr. Boehmer published the first volume of the ‘Bibliotheca Wiffeniana,’ a collection of essays and bibliographical notices dealing with the lives and writings of Spanish Reformers from 1520 onwards, largely based in some parts on the labours of the Quaker student Benjamin Wiffen, whose memoirs we noticed a few months ago. The most interesting article in the book was concerned with the brothers Juan and Alfonso de Valdés, of whom the first is well known to Spanish readers as the author of the lively and philologically interesting ‘Dialogo de las Lenguas.’ Dr. Boehmer gave a minute account of their works, and a catalogue of all extant editions and translations, mentioning as lost a translation of the Psalms into Spanish from the original Hebrew, known to have been executed by Juan de Valdés about 1540, and the Spanish originals of the same author's ‘Hundred and Ten Considerations,’ which remain to us in early Italian, French, Dutch, and English translations, and which were retranslated from Italian into Spanish in 1855 by Wiffen's fellow worker, Luis de Uzoz y Rio, the founder of the creditable series of ‘Reformistas Antiguos Españoles.’ Dr. Boehmer has now discovered the missing translation of the Psalms with a preface addressed by Valdés to Giulia de Gonzaga, and has also unearthed 39 of the 110 missing Spanish originals of the ‘Considerations,’ together with seven letters by Valdés hitherto unknown, making his finds in the Royal Library at Vienna, under the guidance of Denis's catalogue of the theological MSS. in that library, published 1794-5. In his edition of the letters and ‘Considerations,’ now published under the title of *Trataditos por Juan de Valdés*, Dr. Boehmer has adopted the orthography observed by Uzoz y Rio in the series of the ‘Reformistas,’ the spelling of the MS. being extremely illiterate and variable, but in *El Salterio en Romance Castellano* he has produced a careful critical edition of the original text, giving full and valuable notes on all linguistic peculiarities. The date of the translation, about thirteen years earlier than the Ferrara Old Testament, the source upon which Reyna and Valera are known to have drawn in their Spanish versions of the Bible in 1569 and 1602, will alone draw attention to Dr. Boehmer's find. The earliest Spanish version of the Psalms known to us was made by or under the superintendence of Alfonso el Sabio, about 1270, as a part of the extensive translations from the Vulgate inserted by him in his ‘Grande et General Estoria,’ a work of which the greater part is still extant in MS., and which has been described by Amador de los Rios in his ‘Hist. Crit. de la Literatura Española,’ vol. iii. p. 597.

SCHOOL-BOOKS.

The Fasti of Orid. Edited, with Notes and Indices, by G. H. Hallam, M.A. (Macmillan & Co.)

AN edition of the ‘Fasti’ with indecencies omitted, with short arguments which might give to the text a definiteness which schoolboys especially require, and with notes which should not demoralize, has for long been sorely needed. Mr. Hallam, from his experience “both as a boy at school who struggled unassisted with the ‘Fasti’ years ago, and as a teacher of it for the last ten years at Harrow,” is well fitted to do the work, and he has done it, especially in the matter of the notes, most successfully. The printing, both of text and of notes, is all that could be wished.

Macmillan's Progressive French Reader.—I. *First Year.* By G. Eugène Fasnacht. (Macmillan & Co.)

THE passages are fairly selected. Far too much help is given at the end of the book.

An Introduction to Geometry for the Use of Beginners: consisting of Euclid I. With Numerous Explanations, Questions, and Exercises by John Walmsley, B.A. (Hodgson & Co.)

WE cordially recommend this book. The plan adopted is founded upon a proper appreciation of the soundest principles of teaching. We have not space to give it in detail, but Mr. Walmsley is fully justified in saying that it provides “for a natural and continuous training to pupils taken in classes.” We will add that no red ink has been employed in the construction lines of the figures, for which in these days we have much reason to be thankful.

Cæsar: Scenes from the Fifth and Sixth Books of the Gallic War. Edited, for the Use of Schools, by C. Colbeck, M.A. (Macmillan & Co.)

THIS is “an attempt to make the most for young boys of an interesting portion of Cæsar.” The important feature of this capital little book is an introduction, consisting of four clear and concise chapters upon the conquest of Gaul, the Roman army, the Gauls, and the Germans respectively; and it would be difficult in the same space to improve it. The notes are equally satisfactory.

Lazare Hoche. Par Emile de Bonnechese. With Introduction and Commentary by C. Colbeck, M.A. (Cambridge, Pitt Press.)

THIS eloquent story of a noble career is, for its intrinsic merits alone, well worthy of the place which the Cambridge Syndicate have given it in their “Higher Local” list. It is equally worthy as a passage of history, except for the fact that to understand it, as indeed to understand Mr. Colbeck's introduction (in itself an admirable piece of trebly condensed history), the reader must have gone through a preparation at least as careful and extensive as that laid down in the preface as necessary for an appreciation of Carlyle's great work on the Revolution. In the notes, which are very good, frequent reference has been made to our best school French grammar.

Histoire de Bayart. Par D'Aubigné. With Grammatical and Explanatory Notes by Jules Bué. (Hachette & Co.)

THE easy though sufficiently idiomatic French of D'Aubigné, and the interest which boys and girls feel in the life of a military hero who lived when one strong arm was worth six weak ones, will make this a pleasant book enough for both teacher and pupil. The notes are of good quality, but, as usual, too numerous. The book is well illustrated.

Zopf und Schwert: Lustspiel in Fünf Aufzügen. Von Karl Gutzkow. With Biographical and Historical Introduction, &c., by H. J. Wollenholme, B.A. (Cambridge, Pitt Press.)

WE are to regard this as “an attempt to apply, to some extent, at least, and with suitable modifications, to a modern language principles long recognized in the study of Greek and Latin.” The intention is most highly to be praised. We confess ourselves, however, unable to discern any very special effort in the direction indicated; but the selection is good, the introduction is carefully written, and the notes are suggestive and legitimate.

A School German Grammar. By H. W. Eve, M.A. (Nutt.)

WE are inclined to doubt the wisdom of encumbering boys with elaborate German grammars. Boys usually learn French before beginning German, and when they have been well taught the

grammar of one modern language, the less they are troubled with questions of syntax the better. Mr. Eve has evidently taken pains; but his terminology is a little complicated, and he indulges in explanations full of superfluous details. Take, for instance, the remarks on the use of *Du*. They may be of value to a teacher, but they are quite lost on schoolboys. As a book of reference the volume may be used with advantage.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Buckler's (Rev. J. F.) Short Commentary on the Proper Lessons, cr. 8vo. 2/6 cl. 1p.
Churchman's Altar Manual, 32mo. 2/6 cl.
Cutt's (Rev. E. L.) Breaking of the Bread, an Explanation of Holy Communion, with Notes, 18mo. 2/6 cl.
Harper's (T.) The Metaphysics of the School, Vol. 2, 8vo. 18/6
Lee's (T. G.) Order out of Chaos, Three Sermons, 12mo. 2/6 cl.
Potter's (Rev. H. C.) Sermons of the City, cr. 8vo. 3/6 cl.
Wyatt's (Rev. H. H.) Principal Heresies relating to our Lord's Incarnation, 12mo. 2/6 cl.

Law.

- Crumph's (F. O.) Practice of the Supreme Court of Judicature, Alphabetically Arranged: Part I, Chancery Division, by F. Evans, 8vo. 30/6 cl.

Poetry and the Drama.

- Barlow's (G.) Song Bloom, cr. 8vo. 7/6 cl.
Brenon's (E. St. John) The Tribunes Reflects, and other Poems, cr. 8vo. 6/6 cl.
Foreign Classics for English Readers: Cornell and Racine, by H. M. Trollope, 12mo. 2/6 cl.
Jensen's (W.) Fair Isle, a Tale in Verse, cr. 8vo. 2/6 bds.

History and Biography.

- Beaconsfield (Earl of), his Life and Work, by L. Apjohn, 2/6
Carlyle (Thomas), by H. J. Nicoll, with Portrait, cr. 8vo. 2/6
Carlyle (Thomas) the Man and his Books, by W. H. Wylie, cr. 8vo. 7/6 cl.
Clyde (Lord) Life of, illustrated by Extracts from his Diary and Correspondence, by Lieut.-General Shadwell, 2 vols. 8vo. 36/6 cl.
Froude's (J. A.) History of England, Vol. 2, Popular Edition, cr. 8vo. 3/6 cl.

Geography and Travel.

- Boyd's (R. Nelson) Chill, Sketches of Chill and the Chilians during the War, 1879-80, cr. 8vo. 10/6 cl.
Freeman's (E.) Historical Geography of Europe, 2 vols., Vol. 1, Text, Vol. 2, Maps, 8vo. 31/6 cl.
Oliver & Boyd's Handy Atlas of the World, cr. 8vo. 2/6 cl.
Silver & Co.'s Handbook to Canada, cr. 8vo. 5/6 cl.

Philology.

- Handbook of English and Greek Dialogues and Correspondence, 12mo. 2/6 cl.
Lange's (F. K.) Germania, Anthology of German Prose, cr. 8vo. 5/6 cl.
Livy, History of Rome, Book 5, with Notes by Pierce Egan, 16mo. 4/6 swd.

Science.

- Crookshank's (H.) Manual of Home Nursing and Hygiene, cr. 8vo. 2/6 cl.
Fothergill's (J. M.) Aids to Rational Therapeutics, 12mo. 2/6
Holloway's (T.) Practical Surveyor, 8vo. 3/6 cl.
Mivart's (St. G.) The Cat, an Introduction to Study of Back-boned Animals, 8vo. 30/6 cl.
Morton's (A. S.) Refraction of the Eye, its Diagnosis, &c., cr. 8vo. 2/6 cl.
Sawyer's (W. E.) Electric Lighting, 8vo. 10/6 cl.
Winslow's (L. S. F.) Fasting and Feeding Psychologically Considered, 8vo. 2/6 cl.

General Literature.

- Alexander's (Mrs.) Maid, Wife, or Widow, cr. 8vo. 3/6 cl.
Besant (W.) and Rice's (J.) The Seamy Side, 12mo. 2/6 bds.
Garrett's (E.) The House by the Works, cr. 8vo. 5/6 cl.
Gillmore's (P.) Encounters with Wild Beasts, cr. 8vo. 7/6 cl.
Irish Problem (The), and How to See It, 8vo. 6/6 cl.
Jones's (M. L.) Dorothy Brown, cr. 8vo. 10/6 cl.
My Lady Coquette, by Rita, 3 vols. cr. 8vo. 31/6 cl.
My Start in Life, by a Young "Middy," cr. 8vo. 6/6 cl.
Rogers's (Major E.) A Modern Sphinx, 3 vols. cr. 8vo. 31/6 cl.
Round's (O. B.) Ashton Hall, cr. 8vo. 10/6 cl.
Seeling's (Capt. B.) Military Maxims and Aphorisms of Commanders (Ancient and Modern), 16mo. 5/6 roan.
Wood's (S.) The Ladies' Miltum in Parvo Flower Garden, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

- Sammlung Kleiner Midraschim, ed. C. M. Horowitz, Pt. 1, 2m.

Fine Art and Archaeology.

- Brentano (E.): Zur Lösung der Trojanischen Frage, 3m. 50.
History and Biography.
Boysse (E.): Les Abonnés de l'Opéra, 1783-1786, 20fr.
Jung (Th.): Bonaparte et son Temps, 1789-1799, Vol. 3, 3fr. 50.
Luebbert (G.): De Amnestia anno CCCCLIII. a Chr. n. ab Atheniensibus Decreta, 2m.

Geography.

- Jahrbuch, Geographisches, 1880, ed. H. Wagner, 10m.

Philology.

- Delitzsch (F.) u. Haupt (P.): Assyriologische Bibliothek, Part 1, 7m.
Hartmann (M.): Arabischer Sprachführer, 6m.
Uhle (M.): Die Grammatik d. Vorklassischen Chinesisch, Part 1, 4m.

Science.

- De Saporta et Marion (F.): L'Évolution du Règne Végétal (Les Cryptogames), 6fr.
Roissel: La Substance, Essai de Philosophie Rationnelle, 2fr. 50.

General Literature.

- Quétand (É.): La Grèce et la Question des 30,000 Fusils, Historique et Notes d'après des Documents Originaux, 1fr.

Saint-Juirs: Cherches l'Amour, Roman Parisien, 3fr. 50.
Wagner (B. A.): Lessing-Forschungen, 3m.
Weill (A.): Un Tout Petit Trésor d'Esprit, 5fr.

RANDOLPH'S 'HEY FOR HONESTY.'

IN a copy of Randolph's posthumous and very scarce play, 'Πλουτοφθαλμία Πλουτογαμία; or, Hey for Honesty,' 1651, which has just come into my hands, I find a prefatory leaf of songs which I have not seen in any other example of the play, and which seem to have been unknown alike to the original editor of Randolph's works and to Mr. W. Carew Hazlitt, whose careful reprint of 1875 is in the hands of all students of seventeenth century poetry. As nothing can be unimportant which increases our knowledge of so considerable a poet as Randolph, and as these songs seem to be unknown, I take the liberty of copying them:—

SONG THE FIRST.

Youth and beauty; strength and grace,
Health and a perpetual pleasure,
Wait on this immaculate place,
Joyes still flowing without measure,
Break forth like perfect rays of light,
That know no sad privation, not by night.
Here, O here these beauties dwell,
So superlatively rare,
That no tongue can justly tell,
Which is most extremely faire,
Such equal graces in them move,
Each is the sphere of true unvalued love.

SONG THE SECOND.

Beaute, virtue, wealth and wit,
Here conjoyne their glorious graces,
Tis in Justice then most fit,
They should have the prime of fates,
And with man's best Excellence united,
This trusty and courageous Knight.
Chorus.—For who has such a face, such a grace as he,
Who seems the King of Shades to be.
Had faire Venus beene a Nun,
Or Phebe like blind Cupid's mother,
Daphne who did this the Sun
To him had yielded, to no other,
Who is mans perfect abstract right,
This trusty and courageous Knight.
Chorus.—For who has such a face, such a grace as he,
Who seems the very King of Shades to be.

Both songs seem founded on the manner of Fletcher; at least the writer of the second had plainly been reading "Fair Calisto was a nun."
EDMUND W. GOSSE.

LITERARY GOSSIP.

THE paragraph which, under the above heading, appears in your journal, and has been copied in several leading newspapers, implies that I am preparing to write an autobiography, which I beg leave to state is not the case, although many of my *confères* have asked me to do so, and your informant may possibly be of the number.

I am merely engaged in examining the long-life collection of letters alluded to, by way of eliminating from the immense bulk, which I am about to destroy, a small per-centage consisting of what appear to me to be of literary or holographic value; take, for instance, those of Carlyle, of which I ought to have more than I have yet found. If I continue to be blessed with sufficient health and brain-power, my coming literary occupation will be a descriptive and annotated catalogue of my extensive collection of miniatures and old masters, a growing love of the fine arts having for some years past superseded my devotion to bibliography. But in my eighty-sixth year I cannot count on the fructification of any such intentions.

Permit me to take the present occasion to announce that, in consequence of much pressing solicitation, I am about to arrange with my successors for the publication at a low price, probably half-a-guinea, of my privately printed 'Dictionary of English Poetical Quotations,' which fourteen years ago I dedicated almost exclusively to the members of the Philobiblon Society, of which I had become a member, and my personal friends, English and foreign. Vanity prompts me to add that, although five hundred copies were printed and distributed, only three or four have ever come to market, and these have, with scarcely an exception,

fetched five guineas by auction. The book will be duly advertised in your columns.

HENRY G. BOHN.

NOTES FROM OXFORD.

March, 1881.

THE close of a rather uneventful term has been marked by the introduction of a measure the real importance of which is greater than would appear at first sight. Some two years ago the Government resolved to require the selected candidates for the Indian Civil Service to reside at Oxford or Cambridge during the period between the passing of their first examination and their final departure for India. The University of Oxford at once determined to provide the necessary teaching, and readers in Indian law and in the principal Indian languages were appointed. Since then a very fair proportion of the selected candidates have availed themselves of these privileges, have matriculated, and have resided here as undergraduates. But though they can matriculate, they cannot take degrees, for not only is the necessary three years' residence impossible for them, but the pressure of the Government examinations is such as to leave them no leisure for preparing for the "Schools" here. This enforced exclusion from the degrees of the University they naturally feel to be a hardship which considerably detracts from the many advantages attaching to their residence here, and there is a general feeling that its removal would be a real boon to a very deserving body of men. Such is briefly the history of the statute which was promulgated on the 15th of this month. It proposes to remit, so far as this one class of students is concerned, the first of the required three years of residence, and also to relieve them of the necessity of passing Responsions. They will still be required to pass Moderations and the Final Examination; but here a further concession is to be made in their favour. They will be allowed in the Final Schools to offer the same subjects that are required for the Government examinations, so that the work they do for the one will count for the other. Now if the interests of the Indian candidates and their claims on our consideration were all that was involved in these proposed concessions, no one would say a word against them. But the issue is much wider, for this statute in reality touches the whole system of University degrees, and the serious objection to it is that, without directly and openly raising the main question, it will, if carried, establish a precedent for a completely new mode of procedure in this respect, and it is just those of us who go the furthest in approving of this new procedure who are most anxious that it should not be thus smuggled in without any careful discussion of its merits as a whole, or any careful provision for its successful working. And the public cannot too soon be brought to realize how vital and radical are the changes thus indirectly sanctioned. If we pass this statute we first of all allow the principle that the tests of admission to a degree may be modified and relaxed in favour of this or that special class of students. Secondly, we abandon what has hitherto been regarded as the special distinction of Oxford and Cambridge degrees, the three years' term of residence. Thirdly, we propose for the first time in our history to grant a degree on the strength of a test which is not of our own devising, and which in reality we do not ourselves apply; for the final examination, or, rather, the somewhat pitiful apology for a final examination, which the Indian candidates will be required to pass, is only a rather mild reproduction of that which the Government imposes. It is the merest of forms, and such, we have been told, it was meant to be and must be, since a serious independent University examination would be as effectual an obstacle to these hard-pressed civilians as the three years' residence is at present. Now there are certainly many of us

who would be glad to see the requirement of residence relaxed, if not abolished, in all cases; there is a smaller number who see no great danger in applying a sort of class legislation to our degrees; and there are possibly some who would be willing to accept the verdict of Government examiners and the results of a Government examination as adequate qualifications for a University degree. But surely no one who remembers the large interests involved in our degree system, or has the reputation of the University much at heart, will be anxious to see so entirely new a point of departure taken up without careful deliberation, and under the thin disguise of an exceptional measure for an exceptional case. The whole question should be fully and fairly raised, and not decided off-hand and upon a side issue.

About three weeks ago a proposal was brought forward, at the instance of the Curators of the Bodleian Library, for shortening the hours during which the library is open to students. Considering that, in spite of its ridiculously small staff, the Bodleian is open for a longer time each day than any university library in Great Britain, and than almost any on the Continent, and that its present very defective organization throws an excessive burden of work on the officials connected with it, it was thought by many that the University might have safely conceded the slight amount of relief asked for, at least until the working staff of the institution is reorganized on a more complete scale. As it was, however, the proposal fell to the ground, the numbers on a division being exactly equal. The debate, however, will have done good service if it succeeds in opening the eyes of members of the University to the pressing wants of its most important institution. The Bodleian stands in need of a thorough and complete reconstitution, and the aim of this reconstitution must not be limited, as has been the case with some recent reforms, to making it more serviceable for the chance M.A. or undergraduate, or to securing a more exact supervision of the ordinary taskwork of the inferior officials. Its object must be to make the library as complete as its European fame requires that it should be, by bringing a larger amount of trained skill and scholarship to bear on its various departments, now jumbled together anyhow under the care of some three men, who, if they were even more competent and zealous than they are, could not possibly do the work thoroughly; and by relieving the superior officials as far as possible of mere mechanical work, thus enabling them to acquire that thorough knowledge of the books and of the subjects of their departments which can alone enable them to keep the library on a level with the knowledge of the day, and to direct and assist the researches of the scholars who visit it. Unless this is done the increased revenues of which the Commissioners held out hopes will very probably fail to effect the improvement we have a right to expect from them.

While on the subject of the Bodleian, it may be worth while to explain that what is to be published in connexion with it is not, as was stated by a slip of the pen in these columns, a volume of collected essays, but a series of anecdotes selected from the most important of the inedited MSS. in the library. P.

THE MOUNTAIN OF THE SCAPEGOAT.

HERR SCHICK, in the newly issued fasciculus of the *Zeitschrift des Deutschen Palaestina-Vereins* takes up the question as to the site of the Talmudical Cook, with reference to the article of Lieut. C. R. Conder in the *Quarterly Statement* of the Palestine Exploration Fund. According to the Mishnah, there were ten tabernacles (or stations) between Jerusalem and Cook, and ninety *Ris* (or stadia), of which seven and a half make one *mil* (mile). Consequently, from Jerusalem to Cook, the mountain from which the scapegoat was precipitated, was twelve

miles. The nobles of Jerusalem went with the messenger who led the scapegoat to the desert as far as the first tabernacle, and then returned. The Mishnah goes on to say, "And they said to the high priest, 'The goat has reached the desert.'" And how did they know that he had reached the desert? Watch-towers were made, from which cloths were waved to make known that the goat had reached the desert. Rabbi Jehudah said, "Had they not a decisive sign? From Jerusalem to Beth Hidodo was three miles; they went one mile and returned one mile, and made up the time for another mile, and they knew that the goat had reached the desert." The commentators explain that Beth Hidodo was at the entrance of the desert, which is no doubt right according to the wording of the Mishnah. Mr. Conder takes rightly Beth Hidodo as a different place from Cook, and identifies the latter with a high point in the desert (Joshua xv. 61) called *el-Muntar*. Herr Schick had the good fortune to find, at the distance of twelve Roman miles from Jerusalem, some ruins called *Beth* or *Khirbet Hudedun*, which he identifies with the Beth Hidodo of R. Jehudah and the Cook of the Mishnah. Of course, R. Jehudah must be wrong in his statement that Beth Hidodo is from Jerusalem only three miles, or else all our editions and MSS. of the Mishnah, as well as those used by the commentators, have, according to Herr Schick, a bad reading, and with this opinion Prof. Delitzsch agrees. With all respect for the eminent professor's learning, I take the liberty to maintain that, so far as the words of the Mishnah can be understood, Cook and Beth Hidodo are not identical, not to speak of the various readings for the latter name, some of which have no similarity of sound whatever with *Hudedun*. I still hold with Herr Wiesner (see '*Géographie du Talmud*,' p. 44), until some better evidence than that of Mr. Conder and Herr Schick turns up, that the Cook of the Mishnah is to be identified with the *Djebel Kuruntul* or the *Quarantania*, where tradition has placed the temptation of Christ by Satan (St. Matthew iv. 8). Whatever Azazel may mean, it has certainly something to do with a place of heathen worship, and most likely with the *Scirim* (goats or satyrs; Lev. xvii. 7, "devils" in the authorized version). Tradition in the East lasts, and it is scarcely accidental that Saewulf (1102 A.D.) found the Quarantania twelve miles from Jerusalem in the desert. The *Ain-Duk* at the foot of the Quarantania has certainly not less value for the identification of the Cook than the Beth Hidodo (if this reading is accepted) with Beth Hudedun.

A. NEUBAUER.

THE NEW SHAKSPEARE SOCIETY.

THE following is the memorial which, as has already been stated in the *Athenæum*, has been addressed to the Committee of the New Shakspeare Society, signed by the Master of Trinity College, Cambridge, Mr. Henry Sidgwick, Prof. Jebb, Mr. Munro, Prof. Hales, and Dr. Abbott, supported by the Duke of Devonshire and others:

DEAR SIRS.—We, the undersigned, Vice-Presidents or ordinary Members of the New Shakspeare Society, wish to make the following representations to the Committee of that Society. We have received from Mr. Halliwell-Phillips a printed letter, complaining of the offensive references to him made by Mr. Furnivall in the preface to his reprint of the second quarto of 'Hamlet.' We have also received a reply to this letter from Mr. Furnivall, of which there have been two issues, differing slightly in details. After considering the statements on both sides, and accepting Mr. Furnivall's account of the occasion and drift of his references to Mr. Halliwell-Phillips, we cannot but regard these references as a grave offence against the proprieties of literary controversy, committed without any serious provocation, and much aggravated by the tone and manner of his subsequent letter. Since the language originally complained of appeared in a work expressly stated to be undertaken "with the approval of the New Shakspeare Society" and by "its founder," and since Mr. Furnivall has explained in his reply that his attack

on Mr. Halliwell-Phillips was made, at least partly, in the cause of this Society, we think that the Society, through its Committee, ought to express to Mr. Halliwell-Phillips its regret at the manner in which he has been treated, and its disapproval of the objectionable style of controversy adopted by Mr. Furnivall. Unless some action of this kind be taken, a considerable secession from the Society must be expected, in addition to that which has already occurred.

We wish to add, in order to prevent any misunderstanding, that any such expression of regret and disapproval ought, in our opinion, to be accompanied by a cordial recognition of the indefatigable and disinterested zeal of Mr. Furnivall, and of the services he has rendered, as founder and director of the New Shakspeare Society, to the study of English literature. We have no doubt, moreover, that in the present controversy he has sincerely regarded himself as defending the interests of the Society. But the more we feel the force of these considerations, the more necessary it seems to us that his eccentric improprieties of language should be met by a formal and emphatic protest.

As a proof that we were right in saying that Mr. Spedding intended to withdraw from the New Shakspeare Society, we may quote from a letter written by Mr. Spedding on the 28th of February, the day before he met with the accident that caused his death. He says:—

I agree that we must all withdraw..... It is needless to inquire into the merits of the dispute, for no conceivable clearness of right on one side and wrong on the other would justify the manner in which he [Mr. Furnivall] has treated it. If the Society has no organization capable of putting a stop to the use of such language by its Director, it is not a society to which a gentleman can belong.

In a letter addressed to Mr. Furnivall four days previously Mr. Spedding had expressed himself as follows:—

I told you not long ago in a similar case that, though I did not propose to interfere otherwise with your liberty of speech, yet when a certain kind of language is used in my presence I insist on my right to leave the room; and if you should hear some morning that all the subscribers to the N.S.S. who feel as I do about the language of this last production of yours have thought it due to themselves to mark their disavowal of it by withdrawing from the Society, you must not be surprised.

Literary Gossip.

As much curiosity has been felt with regard to the portraits of George Eliot, we may inform our readers that there exists only one which is considered by her family as a satisfactory likeness. This is a carefully finished crayon of the head, front view, for which the eminent novelist sat many times, in 1867, to Mr. Frederick Burton. This is at the present moment being etched by M. Rajon, not for publication, but for a few of the personal friends of George Eliot. Mr. Cross, however, that the public may possess a true likeness of his wife, has very courteously given permission to the proprietors of *Scribner's Monthly* to reproduce the etching in an early number of their magazine. We may add that all other portraits, except, of course, that by Mr. Laurence, which it is not proposed to engrave, were taken without George Eliot's consent, and are not merely not authorized, but strongly condemned, by Mr. Cross.

WHILE on this subject we may remark that Messrs. Trübner announce a second edition of George Eliot's translation of Feuerbach's '*Essence of Christianity*.'

It may be feared that the public may have to wait some time before it again reads "a new novel by the author of '*Lady Audley's Secret*,'" if Miss Braddon has, as it is reported, some idea of occupying herself with writing plays.

THE English Committee of the International Literary Association are to meet next week in order to consider what steps to

take in view of the changed aspect of the proposal for a copyright treaty between this country and the United States. On the 19th of last month we expressed the opinion that Congress could alone settle the question, and that a valid treaty could not be negotiated. This view has been set forth and enforced with additional arguments in the *Times* of Friday, the 18th. It appears that the Government of the United States have misapprehended their position and power in the matter, and that it was a mistake to instruct their Minister here to place a draft of a proposed treaty before our Government. The labours of the Board of Trade have been in vain, and the meetings of authors and publishers have been held to no purpose. It is better, however, that the facts should be clearly understood, and that it should be known that decisive and beneficent action must be the act of Congress.

THE *pièce de résistance* in *Macmillan* for April will be an article on the Carlyle volumes by Mrs. Oliphant, than whom few writers are more entitled to speak on the ground of her close intimacy with the Carlyles themselves and her position with regard to Irving. The number will also contain an article on Mrs. Lucretia Mott, of Philadelphia, one of the foremost of the early Abolitionists, full of details; a discourse on archaeology, history, and literature, by the new Disney Professor at Cambridge; an examination of the progress and prospects of the free libraries of England; a sonnet on Sir George Colley, by the Archbishop of Dublin, and other articles.

It will be remembered that "Ouida's" novels were some time ago withdrawn from circulation in the library of the Edinburgh Philosophical Institution. It is now said that the directors at a recent meeting, preparatory to the annual meeting to be held next week, unanimously resolved to restore the novels to the library shelves.

THE forthcoming number of the *St. James's Magazine* will contain a short poem by Lord Archibald Campbell, entitled 'Address to the 42nd Royal Highlanders.'

A NEW volume, the seventh, of the Calendar of Domestic State Papers of the Commonwealth, under the editorship of Mrs. Everett Green, will shortly be published. The events of ten months only, between March and December, 1654, will be concerned. Many new and interesting details will be found in the volume of the elections to the Parliament summoned to meet in September of that year, and of the measures taken to provide the Protector with means suitable to his new dignity.

IN the Rolls Series the next publication will be vol. ii. of the Register of Malmesbury Abbey, the editing of which was begun by the late Prof. Brewer, and has been completed by Mr. C. Trice Martin. Mr. Martin has also in hand for the same series a Register of Archbishop Peckham's Letters, from the MS. in All Souls' College, Oxford.

MR. SINKER, the learned librarian of Trinity College, Cambridge, is about to publish for the College a catalogue of the English-printed books (*i.e.*, books in any language printed in England, or in English printed anywhere) of a date not later than 1600. It is meant to be the companion volume to the 'Catalogue of Fifteenth Cen-

tury Printed Books,' reviewed in the *Athenæum* some years ago. The strongest features of this collection are early liturgical books and Shakspeare quartos.

AMONG collections of historical papers now or recently undergoing examination by the Commissioners on Historical Manuscripts may be named those of the Duke of Hamilton, the Duke of Leinster, the Marquis of Drogheda, the Earl of Leicester, and the Earl of Pembroke.

IN order to make English people better acquainted with the poetry of Mr. Walt Whitman, it is proposed to reprint the essay prefixed by Mr. Whitman to the first edition of 'Leaves of Grass' (1855), which is considered a suitable statement of his aims and ideas from the poet's own pen. Additional interest attaches to it from the fact that, except in Mr. Rossetti's 'Selections' (now out of print), the essay has not been republished. It is not contained in the author's edition of "complete" works now in circulation.

MISS MATHILDE BLIND (who edited the Tauchnitz edition of Shelley, and translated Strauss's book 'The Old Faith and the New') will shortly publish a volume of original poetry. It will be named 'The Prophecy of St. Oran, and other Poems,' the principal composition being a narrative founded upon a singular and impressive legend concerning one of the companions of St. Columba.

THE Government of India has approved of the appointment of a superintendent of army schools in India. Mr. E. Shipman, who has for some time been employed as a sub-inspector of army schools in the Bengal Presidency, has been nominated to fill the post.

MR. BARING-GOULD writes to us from Freiburg in Baden, under the date of March 11th:—

"I have just seen Messrs. Lippincott's complaint about my translation of Fr. v. Hillern's 'Arzt der Seele.' I had not seen Mrs. Wister's American translation, nor was I aware that one had been made, till three-fourths of the book had been translated by me. If there is any resemblance, therefore, in these parts it is purely accidental. But when I found, as I did after I had all but done the work, that there was an American version, I used that as the basis of mine for the last of the four books, rearranging the sentences where necessary, as I was just then hard pressed for time. Messrs. Lippincott's statement that 'with the third or fourth chapter the resemblance.....begins, growing stronger and stronger in every succeeding chapter, until finally the English version lapses into a mere transcript,' is inaccurate. And if, in all the liberties with the original text which Mrs. Wister has found it advisable to take in the way of alteration and omission, she is followed with scrupulous fidelity by the English translator, this only shows that certain passages in the original offended alike the taste of an English and American translator."

M. PAUL DE RÉMUSAT is going to publish shortly through M. Calmann Lévy the letters of Madame Rémusat from 1804 to 1814.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for February, 1881, contains the titles of fifty-five Reports and Papers (five of which are for 1880, and the rest for the current year), twenty-four Bills, and thirty-one Papers by Command. Among the first will be found the Report by the

Board of Trade on the Railway, Canal, Gas, and Water Bills of session 1881; the Rules framed by Mr. Speaker for the Regulation of Business while the State of Public Business is Urgent; and Returns of Agrarian Crime (Ireland) for the Months of November and December, 1880, and January, 1881. Among the Bills we call attention to those headed Newspapers (Law of Libel), Church Patronage, and Boiler Explosions. Among the Papers by Command will be found a Report of the Committee appointed to inquire into the Causes of the Deterioration of Boilers, &c., and to propose Measures which would tend to increase their Durability; the Returns for the Year 1879 on Local Taxation (Ireland); a despatch from Mr. Goschen as to the Light and Lifeboat Service in Turkey; and the New Codes of Regulations for the Education Department in England and in Scotland.

MR. MACLEHOSE, publisher to the University of Glasgow, will issue immediately Prof. Nichol's long-promised volume, 'The Death of Themistocles, and other Poems.' Prof. Nichol has also in preparation a volume of essays, which, under the title of 'Critical Estimates,' will include papers on Carlyle, Tennyson, Thackeray, Macaulay, Dickens, and others. Mr. MacLehose will also publish immediately a work on Kant, by Prof. Watson, of Queen's University, Kingston, Canada, entitled 'Kant and his English Critics: a Comparison of Critical and Empirical Philosophy.'

IT has been decided by the Council of King's College to give their official recognition to the lectures for ladies which have been independently conducted by members of the staff for the last four years at Kensington. The College will celebrate its fiftieth anniversary this year, and the special "Jubilee" fund which it is proposed to raise will be chiefly devoted to the purpose of establishing a permanent college, at Kensington, for the higher education of women. The number of entries for the various courses of lectures (any one or more of which may be attended by ladies over seventeen years of age) has averaged nearly 600 each term.

THE facilities for woman's education are everywhere increasing. The University of St. Andrews proposes to provide instruction for women. A movement is on foot for securing something of the kind at the college established at Newcastle in connexion with the University of Durham. The new college at Liverpool is designed for both sexes, and at Owens College there is a talk of following the example of University College, Gower Street, and admitting women to the lectures.

DR. NEUBAUER writes:—

"Prof. Sayce has sent to me from Smyrna his transcript of the Jerusalem inscription, from which I see that the fac-simile forwarded to me by Mr. Besant is in the highest degree inaccurate and incomplete. Prof. Sayce will publish the inscription soon after his return to England, about Easter."

MESSRS. LONGMANS & Co. will publish at an early date a book to be entitled 'Country Pleasures,' by Mr. George Milner, of Manchester, who writes under the pseudonym of Geoffrey Melbrook. The book consists of rural sketches which have appeared in the *Manchester City News*.

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ASHTON-UNDER-LYNE is to have a free library. In addition to the sum of 500*l.* bequeathed by the late Mr. Heginbottom towards the formation of a library, Mr. Hugh Mason, M.P., promises to present a thousand volumes.

MESSRS. SONNENSCHNEIN & ALLEN announce a new novelette by Mrs. Mortimer Collins, 'The Woodleighs of Amscote.'

THE Australian press has lost an able journalist by the death of Mr. Ernest E. Waters, editor of the *Evening News*, of Sydney. Deceased, who was the second son of Mr. Joseph Waters, of Alderley and Manchester, was educated at Owens College, and went out to Australia for the benefit of his health.

WE regret to announce the death of Prof. Otto Loth, of Leipzig, late editor of the *Journal* of the German Oriental Society and compiler of the catalogue of the Arabic MSS. in the library of the India Office.

MR. T. FROST writes:—

"Will you allow me to state, for the information of Dr. Mackay, that I am 'the person who seeks employment as author of a book' bearing the title 'Forty Years' Recollections'; and that, as my book has been before the public only as many months as Dr. Mackay's has years, and my advertisement is signed with my initials, I had no reason for supposing that the announcement would be attributed to Dr. Mackay, which could only be done by those (if such there are) who would suspect him of having used the initials of the author of a similar work to his own."

THE Rev. F. Nutcombe Oxenham has in the press a volume in reply to Dr. Pusey's late treatise in support of the doctrine of everlasting punishment, to be published by Messrs. Rivington. The same publishers have also in the press a new work by Canon Luckock, entitled 'Four Epochs of Worship in the Church of England—1. The Anglican Reform; 2. The Puritan Innovations; 3. The Elizabethan Reaction; 4. The Caroline Settlement.'

MR. JOSEPH FOSTER, author of the new 'Peerage,' is going to print Musgrave's alphabetical obituary, 1730–1800, from the original manuscript compilation in the British Museum, for the benefit of pedigree-hunters and genealogists.

A COLLECTION of the manuscript remains of the late Consul C. W. Goodwin, the Egyptologist and Sinologue, has been lately acquired by the British Museum. They consist for the most part of materials for the study of Egyptian and Coptic comparative philology; hieroglyphic and hieratic vocabularies; and transcripts and translations of Egyptian and Coptic texts and inscriptions.

MR. F. E. HULME, F.S.A., has in the press, nearly ready, an illustrated 'Historical Account of the Town, College, and Neighbourhood of Marlborough.'

MR. JOSEPH HATTON is engaged upon two volumes of American studies and sketches. They will be published by Messrs. Chapman & Hall. Messrs. Trübner & Co. will publish at an early date a book on 'American Politics,' by Mr. Ch. G. Rumelin, of Cincinnati.

THE Egerton Library in the British Museum has lately acquired a Lectionary of the date A.D. 1269, formerly given by Henr. Dionysius Mutte, Dean of Cambray,

to the Jesuit Fathers of Antwerp, editors of the 'Acta Sanctorum.'

THE 'Politische Correspondenz Friedrich's des Grossen,' now being published under the direction of the German Government, has lately reached a fifth volume. As this new issue only includes the letters written in 1746 and 1747, and Frederick's life extended to 1786, the vast proportions of the work may perhaps be imagined.

THE Italian Government has agreed to publish a series of volumes which will contain inedited or rare documents concerning the relations between Church and State in Italy.

MESSRS. TRÜBNER & Co. have in the press the following works dealing with Oriental subjects and the history of religions:—'Buddha and early Buddhism,' by Mr. Arthur Lillie; 'Tsai-Ilgoab, the Supreme Being of the Khoi-Khoi,' by Dr. Theophilus Hahn, Grey Librarian at Cape Town; 'Hindustani, Persian, and Arabic Grammar Simplified,' by Prof. E. H. Palmer; 'An English-Persian Dictionary,' by Prof. E. H. Palmer; 'The Quatrains of Umar Chayyam,' translated from the Persian by Mr. E. H. Whinfield; 'The Complete Poetical Works of Hafiz,' translated from the Persian by Prof. Palmer; 'Eastern Proverbs and Emblems illustrative of Moral and Religious Truth,' by Mr. J. Long; 'The Mind of Mencius, a Digest of the Doctrines of the Chinese Philosopher Mencius,' translated from the German of E. Faber by the Rev. A. B. Hutchinson; 'The Dāya Bhāga; or, Law of Inheritance,' the original Sanskrit, with an English translation and notes by Rev. Thos. Foulkes; 'The Sankhya-Karika,' translated from the Sanskrit, with introduction and notes, by Mr. John Davies, M.A.; 'The Bhagavad-Gītā,' translated from the Sanskrit, with introduction and notes, by Mr. John Davies; 'The Sarvādarsana Sangraha,' translated from the Sanskrit, with notes, by Prof. E. B. Cowell and Mr. A. E. Gough; 'Vedāntasara, a Manual of Hindu Pantheism,' translated from the Sanskrit, with copious annotations, by Major G. A. Jacob; and 'Indian Poetry,' consisting of translations of the 'Gita Govinda,' and portions of the 'Mahābhārata' and 'Hitopadesa,' by Mr. E. Arnold, C.S.I.

An English translation of Hartmann's 'Philosophie des Unbewussten' is promised.

A COPY of the Augsburg Confession and the Apology for the Confession is to be sold by auction in London soon, which bears the autograph of Philip Melancthon. We have not examined it carefully enough to be able to guarantee its genuineness. A correspondent tells of a Bible to be sent over from Germany for sale which is said to have belonged to Count Zinzendorf, the founder of the Moravians, and to contain eight pages of writing in Luther's autograph and two and a half in Melancthon's.

SCIENCE

Water: its Composition, Collection, and Distribution; a Practical Handbook for Domestic and General Use. By Joseph Parry, C.E. (Warne & Co.)

THE point of view from which Mr. Parry regards the subject of the distribution of water is that of the engineer and of the sanitary reformer. He

has brought together, in accessible form, a number of useful data. The review which he gives in his first chapter of the history of legislation with regard to water supply from the time of the Health of Towns Inquiry in 1844 renders intelligible various steps and provisions which are not so clear when independently regarded. His idea is that for the remedy of the evils arising from neglect in our drainage and water supply, "and for the general introduction and maintenance of a wholesome supply of water, I think we must look mainly to the spread of knowledge on the subject, and the formation of an enlightened public opinion." Mr. Parry admits that "the difficulty is to induce district authorities to take an intelligent interest in sanitary matters, and to exercise the powers they possess." He sees that "for the removal of this difficulty very much depends on the efficiency of the medical officers." But he seems quite unaware that the direct result of the arrangement adopted in 1872, by which each authority is rendered independent and unconnected with any other authority, has tended, as it was pointed out at the time would be the case, to paralyze any activity on the part of a medical officer. Unless some organization be introduced among the medical officers themselves, their individual efforts will in most places continue to attract little more than scraps from the respective local "authorities." As to that all practical men seem to be agreed. In his remarks on the purification of water Mr. Parry very fairly condenses the present condition of the inquiry. It is not too much to say that the result must be to produce a state of hopeless puzzle in the mind of any one not sufficiently versed in the subject to come to a practical conclusion as to what may be considered the requirements of health and what the pedantry of specialists. Chapters follow on modern water-works in England, on the distribution of water, on water rents, rates, and charges, on water appliances for domestic supplies, on waste of water, on rural supplies, and on water for trade purposes. The subject is treated on a consistent scale, and while nothing that can be considered as novel is brought forward, the arrangement and indication of the sources of information are very good. The question of waste of water by floods, now so pressing on the attention of the public, is not one on which Mr. Parry has brought much information before his readers. As to the direct collection and utilization of rain water, to which everything indicates that we shall by-and-by have to give the most careful attention, it is only referred to as practicable in rural districts. As the first chapter of the book commences with the remark that "the average daily rainfall over the surface of Great Britain is equal to more than nineteen tons to every inhabitant," it might seem obvious that the immediate collection and utilization of the portion of this water, amounting to less than one per cent., which is required for the domestic supply of the population, is the true *point de mire* for the student of water lore. As to this, the study of filters for the rain as it falls deserves the most careful note. We may add to what Mr. Parry says as to rain-water tanks that tanks made of cast-iron plates, white-washed inside, have been found effective for preserving not only the purity but the sparkle of water.

MR. E. R. ALSTON.

By the death, on the 7th inst., of Mr. E. R. Alston, F.L.S., F.G.S., F.Z.S., &c., at the early age of thirty-five, zoological science has sustained a severe loss. A naturalist from his boyhood, his attention was principally devoted to the study of the mammalia and their anatomy, especially of the groups of rodents and marsupials, upon which he published some valuable papers in the *Proceedings* of the Zoological Society from 1874 to 1880. Selected, from his general knowledge of the subject, to succeed Dr. Günther as editor of the *Mammalia* in the

Zoological Record, he worthily filled this post during the years 1873 to 1878 inclusive, when his time was required for the treatment of the same order in Godman and Salvin's 'Biologia Centrali-Americana.' In the preface to the second edition of Bell's 'British Quadrupeds,' 1874, his "assistance" is acknowledged, but it is hardly too much to say that he re-edited it. In 1880 his scientific and practical attainments procured him the well-merited honour of election as one of the secretaries of the Linnean Society, and about the same time the Zoological Society placed him upon their Council. In him this journal loses a valued contributor on scientific subjects. As regards his private life, suffice it to say that few men of his age have left so many sincere mourners.

ASTRONOMICAL NOTES.

THE planet Venus will to-morrow (the 27th inst.) reach that position between greatest elongation and inferior conjunction at which her apparent brilliancy is the greatest. Her conspicuousness in these latitudes is on this occasion increased by her great northern declination, which keeps her above the horizon until half-past ten o'clock at night, in the constellation Aries. Even when at inferior conjunction, on May 3rd, she will not set until about sunset, rising at sunrise, and soon after that day she will become conspicuous as a morning star, attaining her greatest brilliancy on June 8th, and arriving at greatest western elongation on July 12th.

The thirty-fifth Annual Report of the Director of the Astronomical Observatory of Harvard College, Cambridge, U.S., was presented to the Visiting Committee by Prof. Pickering on December 6th, and records that last year was one of more than usual activity there, both the equatorial and meridian circle having been in regular employment. Very special attention has been devoted to photometric observations, and the determinations by that method of the times occupied by the eclipses of Jupiter's satellites promise to be of considerable value. A meridian photometer has been constructed, with which it is purposed to "measure the light of all stars visible to the naked eye between the north pole and 30° south declination." This work was commenced on October 25th, 1879, and great progress was made with it during the twelve months following, many zones of stars having been observed before November 1st, 1880, besides occasional measures of the brighter planets, of Vesta, and of the brighter variables and their comparison stars. A long series of observations (including more than those made anywhere else) of the two satellites of Mars was obtained during the latter months of 1879; the photometric determinations appear to show "that if we assume the satellites to have a capacity for reflecting sunlight equal to that of the planet, Deimos has a diameter of about six, and Phobos of about seven miles." Spectroscopic and other observations have not been neglected, and the report before us is of a generally interesting character, indicating great activity at the Harvard Observatory.

From communications to the *Astronomische Nachrichten*, No. 2365, we learn that the Italian astronomers succeeded in following Pechüle's comet (f, 1880) until quite three months after its perihelion passage. Dr. Tempel, at the Arcetri Observatory, Florence, on the 26th of January found it (although, owing to an accident to the shutter of his dome, he was obliged to view it through a window after it had become low in the heavens) easy to observe, and still showing distinctly the beginning of a tail; and he observed it again on the 31st. At Rome Prof. Tacchini also obtained further observations, the last of these being on the 9th of February. And Signor A. Abetti sends two more observations made at Padua so late as the 22nd and 24th of February, but remarks that the comet was then extremely faint as seen with his instrument ("in causa della scarsa potenza del nostro equa-

toriale"). Its northern declination was at that time more than 35°.

The election of Dr. B. A. Gould, of Boston, U.S., who has been for many years Director of the Observatory at Cordoba, as a correspondent of the French Academy of Sciences, in place of the late Prof. C. A. F. Peters, of Kiel (so long editor of the *Astronomische Nachrichten*), completes the full number of sixteen in the section of Astronomy.

Herr Dunér, at Lund, has discovered that a small star in the constellation Auriga is subject to a variability of light. It will be called S Aurigæ, R Aurigæ having been discovered to be variable by Argelander in 1862.

The fine 27-inch refractor which has been constructed by Mr. Howard Grubb, of Dublin, for the new Imperial Observatory of Vienna, and is the largest at present in existence, is now completed, and will forthwith be sent to its home on the Türkenschanze, where Prof. Weiss will doubtless call its powers into full requisition. The tube is 35 ft. long and weighs seven tons.

SOCIETIES.

ROYAL.—March 17.—The President in the chair.—The following papers were read: 'On the Electrical Resistance of thin Liquid Films, with a Revision of Newton's Table of Colours,' by Profs. Reinold and Rücker; 'Molecular Electromagnetic Induction,' by Prof. Hughes; and 'On the Action of Sodium upon Chinoline,' by Mr. C. G. Williams.

SOCIETY OF ANTIQUARIES.—March 17.—H. Reeve, Esq., V.P., in the chair.—The Vice-President informed the meeting that in consequence of the resolution passed by the Society, and of representations which he had himself made, a movement had been set on foot in Bath to raise a sum of money to meet the necessary expenses for preserving uncovered some of the very interesting remains which had been opened to view during the progress of the drainage works in that city. The Duke of Cleveland had given 100l.—Sir H. Dryden, Bart., exhibited a silver brooch, in open work, in the shape of a heart crowned. On the back was scratched the word 'Vertue.' Date seventeenth century.—Dr. W. Legg exhibited three communion cups from the churches of Swinefield, Hawkinge, and Stanford, in the county of Kent, of the dates 1562, 1565, and 1586 respectively. This exhibition was accompanied by some remarks from Mr. W. Cripps, the author of 'Old English Plate.' Two specimens of plate by the same maker as that of the Swinefield cup are figured in that work, pp. 195, 262. The Stanford cup has for maker's mark a lizard or newt on a barrel, which Mr. Cripps conjectures to be a rebus for the name of Newton.—Mr. R. S. Ferguson exhibited two communion cups from Hayton and Bolton respectively, in Cumberland, which Mr. Cripps assigned—for having been made probably at Carlisle, they have no regular year-letter—to about the year 1565. Mr. Ferguson also exhibited a silver tankard from Drumburgh Castle with the year-letter for 1678.—Mr. A. W. Franks exhibited a curious circular Saxon seal, found in a garden at Wallingford, and made of some kind of ivory. Along with it were found a small comb and a bone, both of them perforated for suspension. In general appearance it reminded one of the Wilton seal of Eadgitha or Edith figured in the *Archeologia*, vol. xviii. p. 40. The Wallingford seal bore on one side the words "Sigillum Godwini Ministri," and on the other side "Sigillum Godwini Monache Deodate." From the top, as in the case of the Wilton seal, stood out a sort of mitre-shaped excrescence on which, as far as could be conjectured, was a representation of the Blessed Trinity; the first and second persons seated and trampling on a female body, the emblem probably of Sin or Death or Vice.—The Rev. W. C. Lukis laid before the Society a further report of his survey of prehistoric monuments in the west of England, and especially on those of Dartmoor—a survey which, as on two former occasions, he had executed at the instance and on behalf of the Society. To Dartmoor, Mr. Lukis believed, must be assigned the blue ribbon in respect of the multitude and interest of its rude stone monuments. If Cornwall is distinguished for thirteen great circles and seven huge cists, Dartmoor can boast of six large circles, and especially of twenty-four avenues and lines of upright stones, one of which far surpasses in length the longest of those in Brittany, being not less than 11,239 feet in length. To a description of these remarkable avenues, and to conjectures as to the motives for their construction, the greater part of Mr. Lukis's interesting report was devoted; the remainder was occupied with a description of the six large circles and of the burial

mounds, but circles, and holed stone cells of Dartmoor; the whole was illustrated by a very large number of scale plans and drawings.—A hope was expressed that no time would be lost in commencing the publication of these and former drawings presented to the Society by Mr. Lukis.

BRITISH ARCHEOLOGICAL ASSOCIATION.—March 16.—The Rev. S. M. Mayhew in the chair.—Mr. R. Blair exhibited sketches of a Saxon tombstone at Monkswearmouth, found in the repair of the church, and now preserved in the vestry.—Mr. Cuthbert Bede described an early bronze stopper recently found in Rutland, and Mr. Saunders a copper coin of Byzantine date, taken from the city wall of Hereford.—Mr. H. Fisher produced a bronze bell of German work.—Mr. Chasemore described the discovery of flint flakes on the banks of the Thames at Putney, and Mr. W. Smith exhibited several others from the northern heights of London, from positions fully sixty feet above the present level of the Thames. Among these was a pounder of grey granite found in a bed of sand fifteen feet thick at Shackleton.—Mr. R. Smith sent sketches of some rare pilgrim signs, derived from a continental source.—Mr. Ferguson produced a large collection of knitting-sheaths from the Wigton district, Cumberland. These archaic-looking instruments were much commented on, and the Chairman pointed out the resemblance of some to the form of the knife on the Mithraic sculpture at Newcastle, while Mr. G. Wright drew attention to their analogy to the Persian cresces.—Mr. L. Brock described various fictile articles recently found in London.—The Chairman exhibited a series of Venetian and other glass vessels.—The first paper was on the discovery of two Roman pottery kilns on West Stow Heath, Suffolk, by the finder, Mr. H. Prigg. These are circular and small. The wares made were of light and dark pottery, and included a paten with a potter's mark of fine dark ware, similar to Samian except in colour.—The second paper was by Dr. Stevens, of Reading, and was descriptive of some curious discoveries made while excavating in the river Kennet at that town for a new bridge. Medieval relics were met with, beneath these others of Roman date, while at the lowest level reached were many bones of prehistoric and extinct animals, with knitting implements of very remote age.

NUMISMATIC.—March 17.—J. Evans, Esq., President, in the chair.—Mr. W. Bransen was elected a Member.—Mr. A. E. Copp exhibited specimens of various farthings and halfpence of Queen Anne's reign.—Mr. R. A. Hoblyn exhibited a proof of the large farthing of Charles II. in silver, with the rare date 1675; also a proof of the Maltese *grano* or one-third of a farthing of 1866.—Prof. P. Gardner communicated a paper on floral patterns on archaic Greek coins, in which he expressed his opinion that the device on the coins of Coreya commonly called the Gardens of Alcinoüs does not represent a garden, but simply a flower or floral ornament, similar to that which is also to be seen on early coins of Cyrene and Miletus, &c. Prof. Gardner further remarked that various flowers were consecrated to various deities, and that in each city the flower chosen for the type of its coin was closely connected with the ruling cultus of that city.—The Rev. Canon A. Fownall contributed a paper on a recent find at Nottingham of coins of Henry I. and Stephen, with the object of calling attention to certain defaced coins of Stephen, of which there are a large number in that hoard. These coins have been defaced in the die before striking, the intention having been to obliterate the king's head. Canon Fownall suggested that this defaced money of King Stephen was, in fact, the coinage known to his contemporaries as "the Duke's money," or the coin issued by Henry, Duke of Normandy (afterwards Henry II.), when he invaded England in 1149.

ZOOLOGICAL.—March 15.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the Society's menagerie during February, and called special attention to a female Bactrian camel (*Camelus bactrianus*), and to a male wild sheep (*Ovis cycloceros*) obtained from Afghanistan.—Mr. A. G. More exhibited some eggs of the red-necked phalarope, believed to have been taken in England; and an egg of the treepit, taken near Dublin, this bird having been considered only doubtfully Irish. Mr. More also exhibited a specimen of the red-crested pochard, obtained near Tralee, being the first record of the occurrence of this species in Ireland.—Mr. R. B. Sharpe exhibited a specimen of the so-called Sabine's snipe (*Gallinago Sabini*), shot in July last near Selborne, Hants.—Papers were read: by Prof. F. J. Bell, the fourth of his series of observations on the characters of the Echinoidea, and on a new species of the genus *Mespilia*, obtained at Samoa by the Rev. S. J. Whitmee, which the author proposed to name after its discoverer, *M. Whitmee*; by Mr. W. A. Forbes, the fourth of his series of papers

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on the anatomy of passerine birds,—from Prof. Newton, in which he proposed to substitute the name *Hypositta* for *Hyperpes*, which he had formerly proposed for a genus of passerine birds found in Madagascar,—and from Mr. M. Jacoby, on new genera and species of phytophagous Coleoptera.

CHEMICAL.—*March 17.*—Prof. Roscoe, President, in the chair.—The following papers were read: 'On the Volume of Mixed Liquids,' by Mr. F. D. Brown.—'On the Action of Alcohol on Mercuric Nitrate,' by Mr. B. Cowper. When mercury is dissolved in twelve times its weight of nitric acid (1.3), the solution allowed to stand until all nitrous fumes had escaped, and twelve parts by weight of pure alcohol added, a crystalline precipitate is formed, with or without heating, which the author has investigated; it has the constitution $(C_2H_5HgO_2)(NO_3)$. He has also prepared the hydrate and oxalate of the dyad radical $(C_2H_5HgO_2)$.—'On Boron Hydride,' by Messrs. F. Jones and R. L. Taylor.—'On the Action of Aldehydes on Phenanthraquinone in presence of Ammonia,' by Dr. F. R. Japp and Mr. E. Wilcock.—'On the Action of Benzoic Acid on Naphthaquinone,' by Dr. F. R. Japp and Mr. N. H. J. Miller.—'Note on the Appearance of Nitrous Acid during the Evaporation of Water,' by Mr. R. Warington. The author proves that the nitrous acid is always derived from the atmosphere or from the products of combustion, from the source of heat used for evaporating; he also gave some account of the marvellously delicate test proposed by Griess for nitrous acid. The solution is acidified, and some sulphuric acid with some hydrochlorate of naphthylamine added; if nitrous acid be present, equal to one part of nitrogen in 1,000,000,000 of water, a rose red tint is developed.—'On the Sweet Principle of *Smilax glycyphylla*,' by Dr. Wright and Mr. Rennie.—'Note on Uric Acid and some Products of its Decomposition,' by the late Dr. J. Stenhouse and Mr. C. E. Groves.—'On the Absorption of Solar Rays by Atmospheric Ozone, and on the Blue Tint of the Atmosphere,' by Mr. W. N. Hartley. The author concludes that the higher regions of the atmosphere contain much more ozone than the layers near the earth's surface, and that the blue tint of the atmosphere is largely due to ozone.—'On the Nature of certain Volatile Products contained in crude Coal-tar Benzenes,' by Mr. W. Smith.—'On New Zealand Kauri Gum,' by Mr. E. H. Rennie.

METEOROLOGICAL.—*March 16.*—G. J. Symons, Esq., President, in the chair.—Rev. A. J. C. Allen, Rev. E. W. Ford, Messrs. E. Chapman, G. T. Gwilliam, H. B. Jupp, A. Ramsay, and J. Stokes were elected Fellows.—The President gave an historical sketch of various classes of hygrometers, and described about 120 different patterns, after which an exhibition of instruments was held showing various kinds of hygrometers, and also some instruments which have been brought out since January 1st, 1880.

INSTITUTION OF CIVIL ENGINEERS.—*March 22.*—Mr. Abernethy, President, in the chair.—The paper read was 'On the Comparative Endurance of Iron and Mild Steel when exposed to Corrosive Influences,' by Mr. D. Phillips.

SOCIETY OF ARTS.—*March 21.*—W. H. Preece, Esq., in the chair.—The third of his course of Cantor Lectures, 'On the Scientific Principles involved in Electric Lighting,' was delivered by Prof. W. G. Adams.

March 23.—Prof. Abel in the chair.—A paper 'On the Increasing Number of Deaths from Explosions, with an Examination of the Causes,' was read by Mr. C. Walford.

PHOTOGRAPHIC.—*March 8.*—J. Glaisher, Esq., President, in the chair.—The following papers were read: 'On Art Photography,' by Mr. P. Jennings. The deficiencies of photographic art were alluded to, and the necessity of attention to art rules insisted on.—'Notes on Photography and Art,' by Mr. E. Cocking. The essential difference between the art of the painter and that of the photographer was clearly defined, also the different training required by each was pointed out, and an assertion made that an organized school for art-photography had become a positive necessity.

ARISTOTELIAN.—*March 14.*—S. H. Hodgson, Esq., President, in the chair.—Mr. E. Bertz was elected a Member.—Mr. S. Oliver read the first part of a paper 'On Kant,' which was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Institute of Actuaries, 7.—'Position of the Insurance Press in relation to Insurance Offices and Insurance Interests,' Mr. C. Walford.
- Aristotelian, 7½.—'Kant,' Mr. S. Oliver.
- Institute of British Architects, 8.—'Historical Documents,' Mr. J. J. Stevenson.
- Geographical, 8.—'Eastern Bolivia and the Grand Chaco,' Mr. J. R. Mitchell.

- Mon. Society of Arts, 8.—'Scientific Principles involved in Electric Lighting,' Lecture IV, Prof. W. G. Adams (Cantor Lecture).
- Tues. Royal Institution, 8.—'The Blood,' Prof. Schäfer.
- Civil Engineers, 8.—'Discussion on the Comparative Endurance of Iron and Mild Steel when exposed to Corrosive Influences.'
- Wed. Society of Arts, 8.—'Recent Advances in Electric Lighting,' Mr. W. H. Preece.
- Thurs. Royal Institution, 3.—'Ornament,' Mr. H. H. Statham.
- Royal, 4½.
- Society of Antiquaries, 8½.—'Mosque of the Kalenders and the Church of St. Nicholas at Constantinople,' Mr. E. Freshfield; 'Flint Implements from Suwayra.'
- Fri. United Service Institution, 3.—'Best Means of Adapting the existing Military Forces to the Requirements of the Empire,' Capt. W. H. James.
- Philological, 8.—'French Hunting Cry *Hallo! Hallo!*,' Major von Sorensen.
- Royal Institution, 9.—'The King in his Relation to Early Civil Justice,' Sir H. S. Maine.
- Sat. Royal Institution, 3.—'American Humourists,' Rev. H. R. Haweis.

Science Gossip.

THE programme of the meetings of the Institution of Naval Architects, which take place on the 6th, 7th, and 8th of April, is lengthy and varied. There will be no less than sixteen papers on the theory and practice of naval architecture and on marine engineering. There are to be four papers on a subject which is exciting much attention, viz., the use of mild steel in substitution for iron as a material for the construction of the hulls and armour of ships, the shells of steel boilers, and parts of the machinery. Mr. Samuda will deal with the application of steel to the construction of war ships. Mr. W. Parker, chief engineering surveyor to Lloyd's Registry, will treat on the failure of the original steel plates used in the boilers of the *Livadia*. The best steel has occasionally behaved most treacherously, and Mr. Parker's paper is expected to throw considerable light on this subject. The third paper on steel is by a well-known French authority, M. Berrier Fontaine, who will give an account of the experience of the French dockyards in the use of mild steel for shipbuilding. The fourth paper is by Mr. J. R. Ravenhill, on the increasing use of steel for shipbuilding and marine engineering. Of the papers on theoretical naval architecture Mr. W. H. White, of the Admiralty, will contribute two. Mr. R. E. Froude will deal with a subject with which his late father's name was identified, viz., the leading phenomena of the wave-making resistance of ships. Finally, Mr. W. John, of Lloyd's Registry, will read a paper on grain cargoes, a matter to which the loss of many grain-laden vessels gives a painful interest.

THE Earl of Crawford, Sir Edmund Beckett, the Astronomer-Royal, Mr. Bidder, Mr. Chambers, Capt. Noble, and others have given notice that the following resolutions will be moved at the meeting to be held in the rooms of the Astronomical Society to consider the question of the endowment of research:—

1. That in the opinion of this Society the granting of public money for scientific research in cases where it does not appear that results useful to the public will be obtained, or where the researches proposed are likely to be undertaken by private individuals or public bodies, does not tend to the real advancement of science.
2. That this meeting considers it inexpedient that a physical observatory should be founded at the national expense.
3. That this meeting is of opinion that the Government grant to the Committee on Solar Physics at South Kensington should be discontinued.
4. That in the opinion of this meeting full accounts should be published of all money expended by the Government for scientific purposes, and that in all cases the nature of the work to be undertaken should be defined as clearly as possible.

THE publication of the reprint, already mentioned in our columns, of the late Prof. A. H. Garrod's scientific papers may be expected early in the summer. It will form a volume of about 500 octavo pages, illustrated by more than thirty plates and some two hundred woodcuts. Mr. H. Herkomer has most kindly undertaken to execute an etching of the late professor as a frontispiece to the volume. The edition will be limited to a small number of copies only, most of which are already subscribed for. Those who wish to add their names to the list of subscribers before it is closed are requested to at once communicate with the secretary of the Garrod Memorial Fund, 11, Hanover Square, W.

FRIENDS of the late Mr. Frank Buckland possessing letters of interest are requested to forward them to his brother-in-law, Mr. G. C. Bompas, 15, Stanley Gardens, Kensington Park, W., with a view to their publication in an intended memoir.

MESSRS. TRÜBNER promise a 'Social History of the Races of Mankind,' by Mr. A. Featherman, to be completed in about ten volumes octavo. The first division, complete in itself and entitled 'The History of the Aramean Stock of the Races of Mankind,' will appear in June.

M. WITMEUR has edited the Report of the Commission for the Study of the Means of extending the Employment of Iron for Industrial Purposes, which has recently been issued by the Belgian Minister of Public Works.

PROF. WALTHER SPRING, of the University of Liège, publishes in the *Annales de Chimie et de Physique* for February a memoir entitled 'Recherches sur la Propriété que possèdent les Corps de se souder sous l'Action de la Pression,' which contains descriptions of a considerable number of experiments on this most interesting subject.

M. L. LAURENT brought before the Académie des Sciences on February 21st some curious experiments on the so-called magic mirrors of Japan. These have been usually made of metal, but M. Laurent has been enabled to construct them of glass silvered. Pressed glass is used and polished on one surface, the other being subjected to irregular pressure. Engraved glass may also be employed, or the two methods may be combined to produce peculiar effects. When at rest these mirrors are plane, but the reflected images give good representations of the pattern pressed or engraved on the back.

DRS. TATE AND GRANVILLE H. SHARPE have reopened the Liverpool College of Chemistry, which was founded in 1848 by the late Dr. Sheridan Muspratt. The laboratories have been enlarged, and are now fitted so as to give every facility for research and for instruction in chemical science.

MR. F. A. NOBERT, the celebrated producer of test-plates for microscopists, is dead. We cannot allow so ingenious a man to pass from among us without a word. For many years Mr. Nobert has been engaged in ruling micrometers and diffraction plates. It was formerly his opinion that his nineteenth band, which was the 1-10,000th of a Paris line, equal to about 112,000 lines to the English inch, could never be seen resolved in the microscope. Dr. Woodward eventually produced photographs of the finest of these lines, when Mr. Nobert produced a new plate divided into twenty bands, the first ruled at the rate of 1,000 to the Paris line, and the twentieth at the rate of 20,000, or about 224,000 to the English inch.

FINE ARTS

THE GROSVENOR GALLERY.—EXHIBITION OF WATER-COLOUR DRAWINGS AND DECORATIVE DESIGNS by Living Artists NOW OPEN. Daily, Ten to Six. Will CLOSE THURSDAY, March 31st.—Admission, 1s.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—Dudley Gallery, Egyptian Hall, Piccadilly.—THE SEVENTEENTH ANNUAL EXHIBITION. OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d. H. F. M'NAUL, Secretary.

MILLAIS EXHIBITION.—A LOAN COLLECTION of the WORKS of Mr. J. E. MILLAIS, R.A., is NOW ON VIEW at the Fine-Art Society's, 145, New Bond Street.—Admission, 1s.; Notes on Pictures, 6d.

MILLAIS EXHIBITION.—The Contributions include:—'Autumn Leaves,' 'Boyhood of Raleigh,' 'Carpenter's Shop,' 'Cherry Ripe,' 'Child October,' 'Ferdinand and Ariel,' 'The Gambler's Wife,' 'Lorenzo and Isabella,' 'The Minuet,' 'North-West Passage,' 'Order of Release,' 'Portrait of the Painter,' 'Princes in the Tower,' 'Vale of Rest,' 'Woodman's Daughter,' 'Yeomen of the Guard,' and a New Picture, 'The Princess Elizabeth in Prison at St. James's.'

THE SEVENTEENTH ANNUAL EXHIBITION OF CABINET PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLENNAN'S Gallery, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

LAST WEEK.—Old Bond Street Galleries.—Messrs. THOS. AGNEW & SONS' ANNUAL EXHIBITION of High-Class WATER-COLOUR DRAWINGS by Living and Deceased Masters, NOW OPEN, from Ten to Five daily.—Admission, including Catalogue, 1s.—39a, Old Bond Street, Piccadilly.

SCOTS GUARDS RETURNING from EXERCISE in HYDE PARK, by EDUARD DETAILLE. NOW ON VIEW at the Old Bond Street Galleries 39a, Old Bond Street, Piccadilly, W.

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

ILLUSTRATED BOOKS.

Little Women; or, Meg, Jo, Beth, and Amy. By Louisa M. Alcott. (Bogue.)—The illustrations to this edition of Miss Alcott's well-known tale are designed by Mr. F. T. Merrill. They are extremely numerous and admirably adapted to the story. Indeed, the greater part of them possess so much vivacity and invention that they attract us on their own account.

Pastoral Days; or, Memories of a New England Year. By W. H. Gibson. (Chatto & Windus.)—The woodcuts which enrich the pages of this book were drawn by the author; they are nearly all landscapes of a simple and unpretentious kind, founded on nature and evidently due to careful studies "from the life." We like best the following: "A Corner of the Farm," a woodland view, on p. 115; "The Storm," p. 109; "The Winter's Darling," a bird on a spray, which is charmingly drawn, on p. 139; "The Fairy Frond," a group of fern fronds, on p. 35; and "Early Ploughing," on p. 25. The letter-press describes rural incidents and characters, the changes of animal and vegetable life during the four seasons of the year as they occur in a New England village. It is rather tedious through excess of labour, without enough spirit to justify the employment of so much care. Many readers of a placid, easy-going disposition, who love descriptions of nature merely because they are natural, may take genuine pleasure in going through the whole book, but the majority will, we doubt not, be more delighted by the brilliant and pretty cuts of flowers, herbs, insects, trees and their inmates, rivers and their banks, and a few good sketches of the interiors of houses which adorn this finely printed volume. It is worthy of admiration as a specimen of modes of typography and book illustration as practised in the United States, where, notwithstanding the name of an English firm on the title-page, it was prepared.

The Star of the Fairies. By Mrs. C. W. E. Hope. Illustrated by J. Laurent. (Sampson Low & Co.)—The gaudy cover of this book is not encouraging, and Mr. Laurent's "illustrations" are complete rubbish, feeble in design and bad in execution. The text is a highly moral fairy story, intended to make good children better and to correct the shortcomings of the weaker little vessels who read it through, which they will not find it hard to do.

Les Pensionnaires du Louvre. Dessins de P. Renaud. Par Louis Leroy. (Librairie de L'Art.)—This very amusing brochure is a reprint from *L'Art*, and contains satirical and forcible descriptions of the "classe des dames" among the copyists who labour or loiter in the galleries of the great Musée. Both pen and pencil have been vigorously and humorously employed in delineating many grotesque figures of *pensionnaires* with touches of happy caricature, which give additional piquancy to the light and spirited pages, and they have dealt with the officials of the gallery, and the personal attendants of the better-to-do copyists, who are of many grades in life; the very easels and the copies themselves, which are the outcome of much work and more idleness, are noticed in their turns. The subject is quite suited for Parisian tastes, but not familiar enough to English minds for our countrymen to enter closely into the spirit of the fun which has animated the sketches. Nevertheless we commend the book to all who desire to be amused. The studies of the women who paint could hardly be more lively than they are. They include "Madame Chaumot," who drudges with a brush in her mouth, and has the appearance of an intelligent cook; with this person is the fat dame of quasi-Roman aspect, who devotes herself to the reproduction of the 'Sabines' of David; there is likewise the lady who, herself "modélée

comme une planche," perpetrates a libel on a 'Kermesse' by Rubens; and the portly old dame in deep black who, spectacles on nose and with a weighty veil trailing down her back, depicts over and over again for the South American market hideous pictures of sanguinary martyrdoms, being commissioned by an important house of the Quartier Saint-Sulpice. It is unlucky for Madame Eudoxie Giffard that the heirs of Louis Philippe reclaimed from the Musée the numerous examples of the Spanish School which would have suited her employers and their patrons; she had a dozen *têtes coupées* of St. John to copy for the "maison d'imagerie religieuse," and all the while an order for a gross of Martyrdoms of St. Bartholomew. Paraguay, Lima, and Corrientes demand these things, and madame must needs produce them.

NEW PRINTS.

A LITTLE while ago we announced that Messrs. Colnaghi & Co. had bought at a sale the original plate of the print known as 'Blake's Canterbury Pilgrims,' the work with the publication line, "Painted in Fresco by William Blake & by him Engraved & Published October 8, 1810." Being, of course, from the second state of the plate, the address of Blake is burnished out, and the well-known line of verse substituted. We need not stay to discuss the propriety of Blake's description of his work as a fresco, but, while thanking the new publishers for a proof on Japanese paper, we may recommend this remarkable print to all lovers of a great genius. Its good condition proves the strength of the engraver's work on the plate, and, we are sorry to say, the smallness of the number of copies he found it worth while to take, and consequently the smallness of the remuneration he must have obtained for such considerable labour, to say nothing of the invention employed. The print itself is very important on account of the large share given to the picture it reproduces in the prose 'Descriptive Catalogue' of his own works which Blake, to the delight of Lamb, wrote. It should command attention on that account, to say nothing of those intrinsic merits which have been long ago discussed to satiety. As an illustration to the biography of Blake, *à propos* to the quarrel with Cromek and Stothard, few of the artist's "inventions" possess greater attractions. The "fresco" itself was in the International Exhibition, 1862 (English Water Colours, No. 968). If he studies it with the artist's "Public Address" in one hand, the print in the other, the sympathizing not less than the sardonic reader will profit by owning this work. It is well understood that the second state is not so bright as the first, and that the shadows are blacker in the later state.

Mr. Lefèvre has sent us an artist's proof of a new plate etched by Mr. L. Lowenstam after Heer J. Israël's picture called 'Past Mother's Grave,' representing a Dutch seaman walking rapidly and sorrowfully past the rude cross-marked tomb of his wife and over a flat plain, in rainy, lowering weather. He leads a boy of ten by the hand, and carries on his left arm a prattling infant of two years old. The man's face is full of expression, his action full of movement; but, unlike many of the painter's designs, this work is rather more effective than pathetic. The etching is probably the best of Mr. Lowenstam's works; it shows unusual care and solid draughtsmanship; the shadows are somewhat too black.

We have received from the office of *L'Art* a re-mark proof of an etching from Gainsborough's picture 'The Blue Boy,' by M. Rajon, which is probably the best of the renderings yet published of that famous picture. If it has any fault, it is that the exceptional brilliancy of the tones of the picture is not reproduced. On the other hand, the draughtsmanship is admirable, solid, in perfect keeping as to light and tones, and

so exquisitely broad that the background has all the subtle aerial characteristics of the original, marvellously graded as that is, and yet is justly fused with the figure, which otherwise retains its charming solidity. The figure is finely relieved against the lighted sky and against much darker landscape proper. This landscape is one of the most delicate elements of the engraving. The re-marks are a hen and three chickens, a dog and a dog's head.

From the same publishing office comes a re-mark proof of an etching by M. Edmond Ramus after the picture by E. Devéria in the Louvre, well known as 'La Naissance de Henri IV.,' which shows Henri d'Albret holding up his newborn grandson before the people when he asked them what name the child should bear, and they replied "Henri!" Prints from this plate were given to the subscribers to *L'Art* for 1881. The etching renders the design and spirit of the picture, which is exceptionally richly coloured and powerfully toned, with great good fortune, and it successfully gives the characteristic handling, too generalized drawing, and somewhat slovenly modelling of the able pupil of Girodet—a painter who founded his art on that of Tintoret, and was one of the most brilliant of the merely dramatic artists of his time. When he died, some fifteen years ago, Devéria was already to some extent out of date, but in 1827, when it appeared at the *Salon*, 'La Naissance de Henri IV.' was considered a pictorial masterpiece. The etching lacks depth and wealth of tone, and force and richness of light and shade; in fact, spirited as it is, it is more like the etched foundation for a print than a completed production. Apart from this nothing could be more beautiful than some parts of the work, or more sympathetic than the translation of the painter's motive. The re-mark is a dog turning a somersault.

PICTURES BY ARTISTS OF THE CONTINENTAL SCHOOLS.—FRENCH GALLERY, PALL MALL.

THE reputation of this gallery will not be sustained by the pictures which it now contains. With few exceptions, and those mostly works which were by no means the chief attractions of the last *Salon*, they are far below the average. The contributions of painters of reputation are most of them but "pot-boilers," and some of these are in no sense worthy of the names they bear. We notice in their order on the walls the examples which attracted us. *Vater Frik* (No. 6) is one of the dashing sketches of assemblies of men and horses by clever M. Chelminski, which are popular on account of their spirit, force, and originality. Rough as the sketch is, it is remarkable for animation, diversity of incident, and bold painting.—A brilliant, meritorious, and attractive picture is the coast landscape by M. Heffner, No. 7. It has a low horizon; a gleam of pure light falls in the mid-distance, and deftly disposed lines of figures aid the aerial effect in a fortunate manner. By this means the atmospheric element of the picture has acquired a charm which is not supported by solid painting. By the same artist is a better picture, being the sunset landscape, No. 28. It reminds us of Creswick in its clear tones and greyness, but there are richer colour here, finer gradations of tone and air, and more pathos in the design of the work than the Englishman contrived to express. At the same time it is more solid and less mechanical than anything of Creswick's.—Mr. T. E. Duverger's *En Retenue* (8), boys kept in school, of whom one puts on the clock, we saw at the *Salon*, and praised in our notice of the huge gathering of last year.

Culling of Simples (13), by M. Jimenez y Aranda, an old fellow in a wood busy with his bundle and stick, shows much *élan* in the conception of the face and attitude, considerable brilliancy in the painting of the figure and its accessories, and a peculiarly crisp touch and vivid colouring which are grateful to artistic eyes.—*The Courtyard of the Doge's Palace* (17), by Prof.

L. C. Müller, comprises groups of sumptuously clad figures, and a scientific, and therefore inartistic, disposition of colours, with little or no colour proper. The central note is a figure in a black robe which contrasts with, but has obviously no relationship to, that of the red and orange-clad Arab which serves to "match" it in the most artless fashion. The painter is a very learned person, but he is not artist enough to conceal his art. In fact, this is a professor's diagram of the rudiments of art embodied in so many human figures. It would, apart from the higher qualities which it lacks, do to deliver a lecture on, but it is only the skeleton of a work of art.—Corot's *Shades of Evening* (24), an unimportant work, is yet an example of subtlety in art, and a perfect antithesis to the professor's production. It is superior to the same painter's *Lady at her Toilette* (155), a large upright picture of a lady with attendants among trees. Comparatively speaking, this is a coarsely executed work, whereas the other is perfectly solid, refined, and a gem of keeping and fine harmonies of tone and tint.—*The Interior of a Mosque* (34), by M. Pasini, we have seen before. It depicts, with characteristic vigour and depth of colour, force of light and shade, and fine chiaroscuro, the high dado of deep blue tiles on the many-tinted whitewashed walls, the brown and purple pulpit and its lofty stairs, and the high, gilded dome, as seen in the glowing gloom and bars of yellow light which fill the centre of the building, while at the foreground a tall window admits the cool illumination of the outer day.—*The Reprimand* (46), by M. Vibert, is the very small "sketch" for the admirable picture of a fast abbé about to admonish an attractive damsel who has been brought for the purpose by her mother. It is a charming piece of humour, capably drawn and ably coloured.—M. de Neuville has contributed a dashing little sketch of *A Chasseur d'Afrique* (30).—By M. Jules Breton are two sketches of French peasant women, one of which, No. 185, is too rough to be worthy of him. *A Brittany Peasant Girl* (49) is better. There is a charm in the perfect unconsciousness of self shown by this face.—*The Lieder ohne Worte* (52) is a slight work by M. de Madrazo.—M. Munthe's welcome *Winter in Holland* (53) possesses most of his good qualities.—M. J. Bertrand's *Wandering Minstrels* (57)—which, by the way, is very like a capital picture by Mr. Wallis—is an inferior and slovenly painting by a good but unequal artist. More attention and refinement might, as in the Englishman's picture, have made good art of the forced contrasts of colour and tone which are the essential elements of this picture.

What shall I Play? (62) by M. Seiler, is a little picture in the mode of M. Meissonier. It is brightly coloured, dexterously handled, and painted with that admirable precision which characterizes the school it very fairly represents. The shadows of the flesh are unfortunately hot and transparent. The expressions and actions are animated and spontaneous.—*The Antechamber of a Minister* (69) is one of the works we noticed at the last Salon. Compared with the altitude of the room, the figures, which abound in action and are richly expressive, are out of scale, so that they seem to be puppets instead of human. Along with the isolated, lustrous, pure, and brilliant local tints and felicitous rendering of numerous and varied textures and substances which characterize the school of Fortuny, there is a lack of breadth in the splendour of this work and defect of solidity in its handling for which not even extraordinary dexterity of touch and *finesse* of painting completely compensate. The foreshortening and aerial effect of a long strip of carpet on the floor in this ante-chamber is a very remarkable tour de force in its way. This picture is by M. L. Jimenez.—*The Bookworm* (75), by M. Seiler, reminds us of some of the works of Gerard Dou, to which it not unworthily claims affinity; in other technical respects it is the counterpart of 'What

shall I Play?' by the same artist.—*Easter Sunday* (80), by M. Piltz, is an interesting example of a somewhat uncultivated form of art. Slight even to sketchiness as this picture appears to be, there is much to be admired in the artist's rendering of facial forms, personal characteristics and expressions; the last are by no means devoid of humour. The treatment of the light and of the local colours of the costumes is worthy of no little praise.—*The Two Families* (94) is the very weak and inferior sketch of a picture by M. Munkacsy which was at the Academy last year.—*Count Molte* (112), a portrait, by Herr F. Lenbach, is attractive because it represents the hard and astute features of the well-known strategist, but, technically speaking, it is not worthy of the subject. By the same is a portrait of *Prince Bismarck* (134), chiefly remarkable, if there is equality of characterization in the two likenesses, for showing the great inferiority of the Chancellor's face.—M. Maignan's *Last Moments of Chlodobert* (122) is a reduced and inferior version of one of the most effective and popular of the pictures in the last Salon.

Besides the above the visitor may with more or less profit look at M. A. de Neuville's *Paris*, 1870 (9); M. Jimenez y Aranda's *Captious Critic* (22); Corot's *Eventide* (15); M. Wahlberg's *Off the Swedish Coast* (54); M. Munkacsy's *On the Marne* (81); M. E. Van Marcke's *Cattle in Normandy* (85); M. Munthe's *Winter Sportsmen* (121); M. Israël's *Fisherman's Family* (144); M. de Nittis's *Italian River* (165); M. Buland's *L'Offrande à Dieu* (191); and M. J. Dupré's *The Ford* (196).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th and 19th inst. the following, from the collection of Alderman W. G. Ward:—Water-colour Drawings: G. Barret, A Lake Scene, with mountains, 75*l*. T. Collier, Mountain Gloom, 105*l*. P. de Wint, Return from Gleaning, 73*l*. A Landscape, with cornfield and figures, 155*l*. C. Fielding, A View in Scotland, 71*l*. L. Haghe, The Council Chamber, 81*l*. J. Holland, Genoa, 94*l*. D. Roberts, A Flemish Town Hall, 52*l*. J. M. W. Turner, A Landscape, with castle and figures, 105*l*. H. C. Whaite, Wheat Harvest in Cambria, 75*l*. Cambrian Heights, 63*l*. Pictures: T. S. Cooper, Sheep, in a landscape, 105*l*. H. Dawson, Lancaster, Morecambe Bay in the distance, 462*l*. T. Grünland, Flowers and Fruit, 225*l*. W. Müller, Treasure-Finders, 252*l*. E. J. Niemann, Richmond, Yorkshire, 252*l*. "Cocks Mill," 163*l*. J. B. Pyne, Clifton, near Bristol, from the Docks, 100*l*. E. Verboeckhoven, A Coast Scene, with sheep and pony, 346*l*. J. Ward, Harlech Castle, 115*l*. H. C. Whaite, A Moorland Shower, 136*l*. The Rainbow, 183*l*.

The same auctioneers sold on the 19th inst. the following pictures:—F. Goodall, An Arab on a Camel, 117*l*. T. Creswick, Stepping Stones, 128*l*. W. P. Frith, The Marseilles Prison, 183*l*. T. S. Cooper, Cattle on the Banks of a River, 194*l*. Sir J. N. Paton, Gethsemane, 241*l*. Sir F. Leighton, Jonathan's Token to David, 346*l*. E. Frère, The Child's Prayer, 252*l*. Jan Steen, La Mauvaise Ménagère, 325*l*.

In addition to the pictures named in our columns last week as sold from the Wilson Collection the following realized the under-mentioned prices in francs:—Ricard, Portrait de l'Artiste, 3,100 (bought for the Louvre). Troyon, Tête de Belier (bought for the Louvre), 1,540. F. Hals, Portraits de Scriverius et de sa Femme (two, bought for the Gallery at Berlin), 80,000; Portrait de P. Van der Broche, 78,000; Un Membre de la Famille Schade (commonly called 'Jasper Schade'), 43,100. P. Codde's Le Bal, for which the Gallery at Brussels offered 30,000, was sold to that at Berlin for 34,000. S. Ruysdael, Le Bac (sold to the Gallery at Brussels), 32,000. Van Goyen and A. Cuypp, Vue de Dordrecht, 30,500. C.

Dusart, La Kermesse, 15,000. A. Cuypp, L'Artiste dessinant d'après Nature, 73,000. W. Van de Velde, Le Calme, 21,000. D. Hals, Une Fête (to the Louvre), 6,000. Decker, Pont de Bois (to the Gallery at Brussels), 5,000. Koedyck, Intérieur Hollandais (to the Gallery at Brussels), 5,000. Leveince, La Naumachie, 3,000. Kalf, Le Plat de Delft, 3,200. Ary de Vois, La Perdrix, 5,080. Poussin, L'Enfance de Bacchus, 9,000. Perronneau, Le Comte de Bastard, 5,050. Demarne, Grande Fête Patronale, 8,400. Fragonard, Cache-cache, 8,100. Lawrence, Lady Ellenborough, 10,000. Lancret, La Maréchale de Luxembourg, 17,500. Pater, Les Plaisirs du Camp, 17,000. Watteau, L'Ile Enchantée, 20,000. Rembrandt, Portrait d'Homme, 200,000; Un Rabbín, 10,000; Le Golgotha, 9,150. The so-called 'Stephen Gardiner,' which is not a portrait of that bishop, nor of a bishop at all, but of a canon, while the background is foreign, was at Fonthill. It was sold with Beckford's pictures, July 24th, 1848, lot 56, to Mr. Charles Minet, and has since then been in the hands of Mrs. Noseda; it was for many years on loan in the National Portrait Gallery. It is a fine picture, and bears the name of Holbein. It realized the other day 66,700 francs. Teniers, Intérieur de Cuisine, 23,000; Festin des Singes, 6,200. Maas, L'Enfant à la Gaufre, 10,500. Berckheyde, Le Dam, 8,300. Van der Neer, Clair de Lune, 5,300. Reynolds, La Veuve (Lady Seyforth), 15,500. Morland, La Halte ('The Cottage Door'), 8,520. Ver Meer of Delft, La Servante Endormie, 8,500. Beechey, Frère et Sœur, 3,800. Brooking, Le Coup de Canon, 5,500. F. Bol, Le Chef Maur, 4,000. Constable, The Glebe Farm, 3,660. The sale produced 2,032,425 francs.

FINE-ART GOSSIP.

MR. LEGROS'S contributions to the forthcoming exhibitions are three in number. The largest is to be sent to the Royal Academy. It is a life-size figure representing St. Jerome in prayer, naked to the waist. His legs are covered with a white robe. He is seated on a grey stone in a rocky nook among foliage, and looks upwards with an expression of intense devotion on his lean, time-wasted, and weather-stained features; a long snowy beard covers his mouth, chin, and half his breast. He holds a little cross in one hand, while extending the other hand in prayer, and he seems to be reading with a loud voice from the book which lies before him on a stone table near a skull. This is the subject of the design. The technical subject is the beautiful and sedate harmony of the somewhat ruddy carnations with the russet foliage, grey rocks, and warm-white robe. Warm and sombre tints predominate. The picture is a fine and grave masterpiece in these respects, and perfect in keeping of tones and tints. Two other new works of this artist are destined for the Grosvenor Gallery Exhibition. Of these the larger one is called 'The Old Wood-Burner,' and it shows an ancient woodman at evening pouring on the ground the contents of a basket of leaves and fragments of wood, thus increasing a pile which is being consumed slowly, while its dense, brown-grey smoke rushes upwards like a column and expands in the still evening air. The gloom of a forest in twilight is on our right and wan light fades on the dusky clouds on the other side of the picture, where we see as far as the shadows permit, almost to the horizon. It is a very strong and powerful piece of painting, rich in sober tones and glowing with ruddy and russet tints. The smallest picture of the three is to be called 'Head of a Donkey.' It is a fine study of the head and neck of an ass seen in profile to our left in bright daylight, and remarkable for the beauty of its pearly and rosy greys, and other tints of blackish dun and ashy white mixed together with rare skill.

MR. A. W. HUNT has just finished a picture of Whitby harbour at low tide, with fishing boats, colliers, and old-fashioned craft lying in the glistening mud, which reflects every variety of light and colour. All is orderly confusion; brown nets and tawny sails are drying in the wind, smoke is drifting hither and thither, and rays of faint sunlight penetrate here and there. The narrow creek into which so many vessels are crowded is bounded on the one side by very picturesque old houses, and on the other by the mouldering graving dock in which the vessel that bore Capt. Cook was built. The portion of the harbour depicted by Mr. Hunt was probably the scene of the launching of that vessel and her christening, and the fine old houses which stand by may have witnessed the ceremony. More red-tiled buildings appear in the distance, and crowd down to the water's edge; they rise almost to the top of the cliff whose summit is crowned by St. Hilda's Abbey and the church of St. Mary. Above all is a grey and stormy sky. Mr. Hunt has likewise painted a Norwegian subject—boats anchored for the night among low rocky islands; but the night is one which knows no darkness. Few of our mid-days have the splendour of this Northern midnight.

THE Annual Report of the Director of the National Gallery has been issued, and, in addition to details already published in these columns, states the wish of the Trustees of the Gallery that an improvement should be effected in the lighting of Gallery VI., where Turner's larger pictures are. This is undoubtedly practicable and most desirable. During the first five weeks after the opening of the Gallery to the public after noon on the students' days (Thursdays and Fridays), nearly 2,000 persons were admitted, each of whom paid sixpence; these fees amounted to 48l. 13s. The Director rightly considers that this increased attendance is satisfactory, the season being winter; he assumes that the annual receipts from this source may be reckoned at 500l.—a sum which will more than cover the salaries of the extra attendants necessary under the new arrangements. The number of visitors during public days of 1880 was 1,036,125, or 322 more than last year. Three permanent officials have been added to the establishment, besides three temporary ones. The magnificent manner in which worn-out servants of this noble public establishment are treated must be a prodigious encouragement to them; for example, "Sarah Cooper, late assistant housemaid, after twenty-nine years' service, having become incapacitated by illness for further work, has received a compassionate gratuity of 29l. from H.M. Treasury." The following newly purchased picture has not yet been hung in the public rooms: 'The Martyrdom of St. Sebastian,' by B. Cotignola, formerly in the church of S. M. della Carmine at Pavia, bought by the late Sir W. Boxall from Signor Baslini at Milan; purchased in London for 60l. from Signor F. Sacchi in 1880, No. 1092. The following picture, belonging to Mrs. J. H. Green's donation, has not yet been hung: 'A Portrait of a Man in an Attitude of Prayer,' early Flemish of the fifteenth century, being a half-length figure two-thirds the size of life, dressed in black, with an open book before him; probably the donor of a triptych, of which this is one of the wings, No. 1081. To the same gift belong 'The Visit of the Virgin to St. Elizabeth,' No. 1082; 'Christ crowned with Thorns,' a half-length figure, nearly life size, wearing a crimson robe, otherwise undressed, gold background, No. 1083; J. Patinir's 'Flight into Egypt,' No. 1084; School of the Lower Rhine, 'The Virgin and Child,' No. 1085, a triptych; Early Flemish School, 'Christ appearing to the Virgin after his Resurrection,' No. 1086; Early German School, 'The Mocking of Christ,' a crowded composition, No. 1087; German School, sixteenth century, 'The Crucifixion,' in three compartments, No. 1088; Early Flemish School, fifteenth century, 'The Virgin and Child and St.

Elizabeth,' No. 1089. The following have been presented by the Trustees of the British Museum, and have not yet been hung in the Gallery:—'Portrait of a Man,' attributed to Sir A. More, No. 1094; 'Portrait of Anna Maria Schürmann,' life size, holding a book, by Jan Lievens, No. 1095; 'A Hunting Scene,' by J. Weenix, No. 1096; 'A Landscape,' attributed to R. Wilson, No. 1097. An early issue of the seventy-fourth edition of the Catalogue of the Foreign Schools, after considerable revision, is promised, together with a fresh abridged edition of the same, and the forty-fourth edition of the British School Catalogue.

At a meeting of the Council of the Archaeological Institute on Wednesday a resolution was passed supporting the efforts of the Dean and Chapter of Westminster to preserve Ashburnham House and the adjoining buildings. The proper course to adopt would be to secure the appointment of a Royal Commission to inquire not only into the merits of the proposed transfer of capital property, but also into the present state of the school. There will always be trouble so long as the boarding element is recognized.

MR. LEGROS proposes to form a collective exhibition of his works, and to open the same to the public before long somewhere in the Bond Street region.

To the collection of ancient glass at the British Museum there has just been added a very fine and perfect Roman glass bottle, found at Colchester during the present year. It is of a sea-green colour, uniform throughout, about seven inches high and ten inches in diameter, the body cheese-shaped, with broad flat mouth finished off with a thick lip, and the usual ribbon style of handle which characterizes Roman specimens.

THE death is announced of M. Hugues Merle. He was born in 1823. He was a pupil of Cogniet, and exhibited for the first time in 1843. He obtained a medal of the Second Class in 1856, and a *rappel* in 1863, and the Legion of Honour in 1866. His picture of 'La Mendiante' is at the Luxembourg. To the Salon of 1880 he contributed 'Hébé après sa Chute' and 'Carmosine.'

WHEN the Corporation of London desires to erect another "memorial," and, taught by experience, avoids procuring a griffin, it should employ French sculptors. The griffin at Temple Bar has cost more than 1,000l. They do these things better in France; for instance, the following sculptors of note, employed to execute, for the interior of the Hôtel de Ville, statues of men, not griffins, are to be paid as follows:—M. Falguière, for a marble statue, 12,000 fr.; M. Carrier-Belleuse, six console terms, 2,000 fr. each; MM. Cain and Jacquemart, each, for two lions for the façade of the Place Lobau, 12,000 fr.; M. Felon, for a "Fame," 4,000 fr.; M. Guillaume himself for two terms in marble for the Grande Salle à Manger, 24,000 fr.

MR. LLEWELLYN JEWITT is preparing a volume on 'The Life and Works of Jacob Thompson.' Selections from his practical remarks on art, his notes of foreign travel, and his correspondence will be given.

THE exhibition of pictures by members of the Manchester Academy of Fine Arts, which was opened at the Royal Institution in the autumn, came to a conclusion on Saturday last. The sale of pictures has produced a larger amount than has been realized for several years past.

A CORRESPONDENT sends a warning which shows that the ingenious frauds not uncommon at Paris, Berlin, and London are being practised at Rome:—"Last week I saw one of the most skilful photographers in Rome, who is well known to be specially expert in employing the most recently perfected processes of heliogravure; he informed me that he had recently been supplied with old paper selected for the purpose of forging examples of various prints and engravings of great value."

THE Musée at Dresden has lately acquired a picture by Velasquez representing, in mythological costumes, personages of the Court of Philip IV., including the second wife of that monarch in the character of Diana.

A STATUE of Sallust is to be erected at Aquila. THE French papers announce the following among other pictures intended for the next Salon:—M. François, 'Ave Maria!'; 'Les Lavieuses de Pierrefonds'; M. Hanoteau, 'L'Étang Boisé'; 'Mon Jardin'; M. Benner, 'Le Repos'; M. Bonnat, 'Portrait de Madame la Comtesse Botoka'; 'Portrait de Léon Cogniet'; M. Jean Benner, 'Une Maison à Capri'; 'Carmela sur le Mont Solar'; M. E. Feyen, 'Le Départ pour la Pêche'; 'La Pêche aux Huitres'; M. J. Breton, 'Au Bord de la Mer.' Sculpture: M. Gérôme, 'Anacréon' and 'Bacchus et l'Amour.'

MUSIC

THE WEEK.

ST. JAMES'S HALL.—'The Martyr of Antioch,' &c. CRYSTAL PALACE.—Saturday Concerts. ST. JAMES'S HALL.—Monday Popular Concerts. M. Lemoine's Concerts.

CONCERT managers and the public are frequently accused of indifference towards the claims of English music, but the reception accorded to Mr. Arthur Sullivan's sacred drama 'The Martyr of Antioch' forms a notable exception to the general rule. The popular verdict in this instance is far from being undeserved, for the merits of the work certainly outweigh its defects, and those respects in which it falls short of perfection scarcely concern a public unaccustomed to enter narrowly into questions of artistic procedure. Yesterday week a performance, conducted by Mr. Sullivan, was given in St. James's Hall, with the same cast of soloists as at Leeds last October, and with the co-operation of Mr. Faulkner Leigh's choir and an orchestra of seventy performers. Madame Albani again rendered the music of the principal character in the drama in her own incomparable manner, and the other vocalists repeated their now familiar successes. The general performance was fairly good, but greater steadiness and refinement might have been desired in some of the choral numbers. Previous to 'The Martyr of Antioch' a brief selection was given, including Spohr's beautiful cantata, "God, thou art great," and Mr. Thomas Wingham's fanciful Concert Overture in F, conducted by the composer.

Schubert's Seventh Symphony existing only in a sketch too incomplete to admit of performance, the Eighth—the unfinished Symphony in B minor—was the work given in due course at the Crystal Palace last Saturday. This remarkable fragment is now so familiar to amateurs that few remarks on it are needful. Here Schubert is seen in the ripest development of his powers. Not even his Ninth Symphony, written but a few months before his death, is more characteristic of its composer; while in tenderness, pathos, and passion the B minor Symphony has hardly a rival in the whole range of musical literature. The performance on Saturday was one of those ideal renderings which are to be enjoyed from time to time under Mr. Mann's *bâton*. It was a happy thought to play the great *entr'acte* in B minor from 'Rosamunde' as a *finale* to the two symphonic movements, because there is quite sufficient affinity of style between the

works to prevent any feeling of incongruity; and though, as the annotator of the programme justly remarks, the *entracte* has more of the character of a first movement than of a *finale*, it carries on the vein of thought suggested by the symphony, and forms a very appropriate conclusion.

A new and important work by one of the most earnest and artistic of the present generation of English musicians, Mr. Henry Gadsby, was produced at this concert—the cantata 'Columbus,' for tenor solo, male chorus, and orchestra. The libretto, by Mr. William Grist, is of more than average excellence; but the cantata labours under a great disadvantage, the entire absence of female voices. It is extremely difficult to avoid a certain amount of monotony in a composition occupying three-quarters of an hour in performance, in which male voices only are employed. Even the genius of Brahms was unable entirely to surmount this difficulty in his cantata 'Rinaldo,' written for the same combination as Mr. Gadsby's work; and we are not, therefore, disposed to blame Mr. Gadsby too severely for a certain want of variety in the colouring of his music which was noticeable on Saturday. The cantata is throughout the work of a skilful and practised musician; it is well written for the voices; and, though the instrumentation in some of the numbers appeared somewhat deficient in contrast of tone colour, other pieces (especially the Intermezzo for orchestra, No. 9) are charmingly scored. However, Mr. Gadsby should write another *finale*, and give more importance and development to the choral portions. The short ejaculations of the chorus, "Row, comrades, for the new world shore!" with which the cantata concludes, are commonplace and trivial, and not worthy of the rest of the work. 'Columbus' as a whole is a composition which will command respect if it does not excite enthusiasm. The performance was, taken all in all, very good. The tenor solo part was excellently sung by Mr. Edward Lloyd, and the choruses, making allowance for some rather hesitating attacks, were well given, while the orchestra, as usual, left little or nothing to desire. The composer, who conducted his own work, was warmly applauded at the close. Two songs by Miss Robertson and the Introductions to the first and third acts of 'Lohengrin' completed the programme of the concert.

There has been an exceptionally small proportion of novelties at the Popular Concerts this season, but last Monday we were favoured with a Quartet in G minor by Volkmann, a composer whose music has as yet obtained no footing in this country. The few examples that have come under our notice have been more remarkable for cleverness and sound musicianship than for freshness of idea, without which there can be no charm. Herr Volkmann has composed six quartets, of which the one in G minor, Op. 2, is the second. It is, therefore, a comparatively early work, and its successors are understood to be more lengthy and elaborate. Beyond a complete want of individuality there is no fault whatever to be found with this quartet. Vigour and conciseness are its chief characteristics, not one of the movements being so developed as to become tedious or dull. There are no particular

reminiscences in the first and second movements, but in the *scherzo* the influence of Mendelssohn is palpable, and in the *finale* there are two phrases obviously suggested by the corresponding movement of Mozart's G minor Symphony. Thanks to a perfect performance by Messrs. Joachim, Ries, Straus, and Hausmann, the work was favourably received, but it is questionable whether among living English composers a quartet could not have been found still more worthy of a hearing. The greater recognition of native talent is the only improvement desirable, or even possible, in the conduct of the Popular Concerts. Bach's Prelude in E minor from book ii. of the organ works and the Prelude and Fugue in E minor from the third book constituted rather a curious group of pianoforte solos. Madame Schumann gave as much effect as possible to these transcriptions, and in reply to the demand for an encore—with which for once we almost sympathized—she gave in her own inimitable manner No. 4 of Schumann's six studies for the pedal piano, Op. 56. The same composer's Quintet in E flat, Op. 44, and Mendelssohn's fragments of a Quartet in E minor were included in the programme. The vocalist was Herr von zur Mühlen, a light tenor with a typically German method of voice production.

Out of five instrumental items in the programme of M. Lamoureux's second concert on Tuesday evening, three were absolute novelties in this country. M. Saint-Saëns's 'Danse Macabre' has been heard several times, and chiefly at promenade concerts, where it may be considered in its proper sphere. Despite its undoubted cleverness, it is a painful illustration of that morbid tendency by which so many modern composers appear to be influenced. No encouragement should be given to musicians who degrade their ability and their art to the level of the sensation drama or the pantomime. It is right to mention, however, that the audience did not share our opinion, but loudly demanded a repetition of the 'Danse.' M. Léo Delibes's ballet suite 'Sylvia,' though announced as the first performance in England, was heard at the Crystal Palace last season, and its merits were discussed at the time. The first of the new works was an Orchestral Suite by M. Massenet, whose compositions of a similar nature played at the Alexandra Palace and at the concerts of Madame Viard-Louis were deservedly received with much favour. It is a matter for regret that the new work, composed, it is said, expressly for these concerts, shows much retrogression both in conception and treatment. No clue is given as to the story which the suite is intended to illustrate—if, indeed, there be one; but the titles of the four movements are 'Cortège,' 'Ballet,' 'Apparition,' and 'Bacchanale.' An immense orchestra is employed in the first and last sections, but the effect is not by any means proportionately enhanced. Anything more trivial, unmeaning, or vulgar than this music was surely never heard save in *opéra bouffe*. The second movement was happily omitted, and the third proved only less disagreeable than its companions in being less noisy. M. Massenet's reputation will not be enhanced by work of this description. Scant consolation was found in the next novelty, an overture by M. Reyer to

an unpublished opera, entitled 'Sigurd.' The composer is an earnest and cultured musician, as his criticisms in several of the most important Parisian journals amply prove. Unfortunately nature has denied him the gift of individuality, and his music is painfully laboured, not to say pedantic. In this overture the workmanship is excellent, but the ideas are poor and the effects over-studied. A Pianoforte Concerto in F minor by M. Widor is a work of somewhat different character. Born in 1845, and at present organist of St. Sulpice in Paris, M. Widor may be said to represent the younger generation of French musicians. He has written many works in various styles, some of which are said to have met with high approval. The F minor Pianoforte Concerto, Op. 39, first performed in 1876, is in the customary three movements, and has some pretensions to correctness as regards form. The first movement is the least attractive, a sense of straining after effects which never come being too apparent. The succeeding *andante religioso* is more pleasing. The piano gives out a choral, between the phrases of which the orchestra delivers snatches of recitative, suggestive of the third movement in Mendelssohn's Piano and Cello Sonata in D. The *finale* of M. Widor's concerto is most bucolic in style, and the principal theme is decidedly vulgar. But the work as a whole contains some good ideas, and strikes the hearer as being the effort of one who has something to say, but who has not yet learned how to say it to the best advantage. The composer should study how to maintain clearness of outline and homogeneity in works of large proportion, and endeavour to avoid the error, too common in these days, of mistaking obscurity for profundity. The concerto had the advantage of a perfect interpretation by Madame Montigny-Rémaury, who afterwards gratified the audience with some agreeable trifles by Massenet, Adler, and Godard. Madame Brunet-Lafleur was the only vocalist. She sang airs from Spontini's 'Fernand Cortez' and Gluck's 'Armide,' and demonstrated once more the injurious effects of the French system of vocal training on an organ naturally sympathetic in quality. With regard to the conducting of M. Lamoureux we are enabled to confirm with emphasis the opinion given last week. He is a *chef d'orchestre* of rare merit, and we trust that further opportunities will occur of putting his ability to the proof, and, if possible, in music of a higher class. His concerts have been highly instructive, but the pleasure they have given has been somewhat chequered. The characteristics of modern French music are those of a decadence in art. Mannerism may be pardoned when it is allied with genius, but without that companionship it is intolerable. Because Berlioz was altogether abnormal in his ideas of orchestration, his successors fancy they display wisdom in following his example; thus endeavouring to cloak their extreme poverty of invention by alternating between the sickly sentimentality of muted strings and harp and the blatant effects of unlimited brass and percussion. An original thinker is needed to restore a healthy feeling to French musical art. Georges Bizet might have filled the vacant place had he lived, but as matters stand the prospect cannot be termed encouraging.

Musical Gossip.

THE prospectus of the coming season of the Royal Italian Opera, which is to commence on Tuesday, April 19th, has just been issued. The list of engagements includes the names of Mesdames Patti, Sembrich, Albani, Scalchi, Mdle. Valleria, Messrs. Nicolini, Gayarre, Lassalle, Cotogni, Ciampi, and many others, more or less known to fame. Two novelties are promised—Rubinstein's 'Demon,' with Madame Albani; and Mozart's 'Seraglio,' with Madame Sembrich.

MADAME FRICKENHAUS announces three subscription concerts, to be given at the Royal Academy Concert Rooms, on Wednesday evenings, April 20th, May 11th, and June 8th. She will be assisted by Messrs. J. T. Carrodus, Louis Ries, J. Ludwig, J. B. Zerbini, Daubert, and E. Howell. At the first concert a pianoforte trio by Mr. F. H. Cowen is to be given.

THE third subscription concert of the Borough of Hackney Choral Association was given at Shoreditch Town Hall on Tuesday evening, under the direction of Mr. Ebenezer Prout. The programme included Goetz's 137th Psalm, Mendelssohn's 95th Psalm, Beethoven's Pastoral Symphony, Schubert's eight-part chorus for male voices, "Song of the spirits over the waters," and the *finale* to 'Loreley.' The soloists were Mrs. Osgood, Miss Hope Glenn, and Mr. Bernard Lane.

THE current number of *Le Ménestrel* gives the complete cast for 'Le Tribut de Zamora.' The principal parts will be sustained by Mdles. Krause, Daram, and Janvier, and Messrs. Sellier, Lassalle, Melchissédec, and Giraudet. All the parts are being "under-studied," in order to prevent delay in case of any singer falling ill. M. Gounod is to conduct the first three performances of his opera, after which M. Altès, the regular conductor of the opera, will resume his usual post.

HERR BARTH and Herr Hausmann gave a pianoforte and violoncello recital on Wednesday afternoon at St. James's Hall. The only concerted work in the programme was Beethoven's Sonata in D, Op. 102, No. 2. Herr Barth's solos included Schumann's 'Davidsbündler,' Op. 6, and pieces by Chopin, Mendelssohn, Schubert, Rheinberger, Brahms, and Liszt, and those by Herr Hausmann, one of Boccherini's sonatas, and items by Molique and Davidoff.

AN amateur concert in aid of the Bournemouth Home for Invalid Ladies is to be given at Willis's Rooms on Tuesday evening, the 29th inst., under the patronage of the Duke and Duchess of Connaught, Prince and Princess Christian, the Duke and Duchess of Teck, and many others.

MR. W. A. BARRETT, Mus. Bac., &c., has undertaken the editorship of the *Orchestra*.

HERR HENSCHL's marriage with Miss Lillian Bailey has lately taken place.

SIR HERBERT OAKELEY gave an organ recital last week at Edinburgh University.

M. T. V. SLÁDEK, the editor of *Lumir*, writes from Prague:—"I have read in the *Athenæum* that Smetana's symphonic poem 'Vltava' had been produced at the Crystal Palace Concert. May it not interest your musical critic to know that Smetana has been entirely deaf these eight years, and has composed, besides 'Vltava' and other symphonic poems that form the cycle 'Má Vlast' ('My Fatherland'), four operas during his deafness?"

DRAMA

THE WEEK.

PRINCESS'S.—Shakespeare's 'Merchant of Venice,' played in Four Acts, and Shakespeare's (?) 'Katherine and Petruchio,' played in Two Acts.

MR. BOOTH'S Shylock is a respectable, but scarcely a striking, performance. It is

better than his Othello, but inferior to his Lear, Richelieu, Iago, or Bertuccio. The best quality in it is negative. No attempt is made to present an idealized Shylock, who in the plotted murder of Antonio seeks to revenge the wrongs of a race downtrodden and oppressed during ages. Shylock with Mr. Booth is a greedy, malignant, and ravenous old curmudgeon, for whose behaviour to Antonio no excuse is sought other than the fact that his enemy, by loans for "Christian courtesy," has kept down the rate of usance in Venice, and so hindered him, as he states, of "half a million." Of the Shylock of Macklin Pope has been said to have exclaimed,

This is the Jew
That Shakspeare drew.

What Macklin's Jew was like it is not now easy to conjecture. That the Jew of Shakspeare is such as Mr. Booth conceives him to be most scholars will admit. Between a good conception and a full realization there is a wide gap. In spite of the power shown in certain scenes, and the point of intensity he reached and could not or did not sustain, Mr. Booth failed to get inside the character of the Jew or to impress us with an active interest in his proceedings. How fine is Mr. Booth's method was again demonstrated, though less convincingly than on other occasions. His changes, however, struck us as too sudden, and neither his wrath nor his despair very strongly moved us.

In 'Katherine and Petruchio,' which followed, Mr. Booth was seen to far higher advantage. His performance of Petruchio was spirited, exhilarating, and effective. Looking very well in his extravagant costume, with regard to which he seems to have drawn some ideas from the North American Indians, Mr. Booth avoided the excesses of his predecessors, and presented a character which, besides remaining within the limits of the conceivable, is thoroughly amusing. Two things, however, tell against the performance, and deprive it of the main portion of the interest it should possess. In the first place, the support afforded Mr. Booth is far from adequate; in the second, the version played is marred by such absurdities as Mr. Booth, if he wishes to keep the reputation in England of a Shakspearean scholar, must at once excise.

That portion of cultivated Englishmen which sees Shakspeare upon the boards is still small beside that which reads him. It is worth while accordingly to show how men claiming to be interpreters of Shakspeare from Garrick to Mr. Booth have dared to treat the first of dramatists. The mode by which Petruchio tames his spouse is by being so unreasonable and violent, that she ends by being disgusted with faults she has previously exhibited. When once she is separated from her friends and in his power, he refuses her food and dress, pretending that that which is in fact excellent is intolerable and detestable, until in the end he wins her into saying that the sun is the moon, and that a man old, wrinkled, faded, withered, is a young budding virgin. What becomes of this lesson, we may ask, if for Vincentio a woman is substituted, and if for the meat which Katherine declares to be "well if you were so contented" something wholly unfit to be eaten is sent up? The former

of these substitutions is not made, but the latter is. Although Petruchio says, in plainest words,

As with the meat, some undesired fault
I'll find about the making of the bed,

a leg of mutton is brought up one side of which is absolutely black—so black that when the offending cook is knocked down with it, the mark of the soot is left upon his apron.

Now we are not going to lay upon Mr. Booth the burden of this inconceivable audacity and stupidity, since this business and other matters equally infamous can be traced back to Garrick. We do ask, however, Mr. Booth, if he plays a piece of this class, not to call it Shakspeare's. The reputation Mr. Booth has attained may well lead to the theatre lovers of Shakspeare who have not previously been to so-called Shakspearean performances. Such will be once more driven back, and the divorce formerly established between a portion of the intellect of to-day and the stage will stand a chance of being once more decreed. No protest against the proceedings that Mr. Booth tolerates can possibly be too strong.

Miss Masson, a lady whose name is new to us, but who is an actor of experience, played Katherine satisfactorily and Portia fairly. Mr. Calhaem was Grumio in 'Katherine and Petruchio,' and Launcelot Gobbo in 'The Merchant of Venice.' The performance as a whole was altogether unsatisfactory, and portions of the cast were bad. Miss Maud Milton, however, created a favourable impression as Nerissa.

Dramatic Gossip.

'THE COMEDY OF ERRORS' will be produced on an elaborate scale at the Prince of Wales's Theatre, Liverpool, during the first week in June. Messrs. Lionel Brough and E. Saker will play the twin Dromios, and Miss Marie O'Byrne Adriana. The Hon. Lewis Wingfield, who is responsible for the *mise en scène*, places the action in the middle of the fifteenth century, when the Venetian influence was strongly felt along the Mediterranean sea-board, and when Ephesus may be supposed to have been under the "suzerainty" of Mohammed II. of Constantinople, who gave the Christians under his sway permission to follow their religion.

'MARY WARNER' has been once more revived at Sadler's Wells, at which theatre it will probably be played until, in the course of next month, a new drama written expressly for Miss Bateman is produced.

A new drama by Gustav Freytag will shortly be produced at the Vienna Court Theatre. Its title is 'Die Brautfahrt.'

Two novelties have been produced at the Odéon. 'Le Klepthe,' a one-act comedy of M. Abraham Dreyfus, is a trifle turning upon a conjugal misunderstanding concerning a poem of M. Victor Hugo. It is agreeably played by M. Porel, Madame Grivot, and Mdle. Sisos. 'Mon Député,' a three-act comedy of MM. Jules Guillemot and Fontaine, turns upon the tyranny exercised over a deputy by a man who claims by his electoral influence to have carried the election. 'Madame de Maintenon,' by M. François Coppée, is in active rehearsal.

TO CORRESPONDENTS.—G. M.—W. C. T.—P. H. F. W.—H. M. W.—J. P.—received.
ON GUARD.—Thank you, but we were aware of the facts. No notice can be taken of anonymous communications.

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